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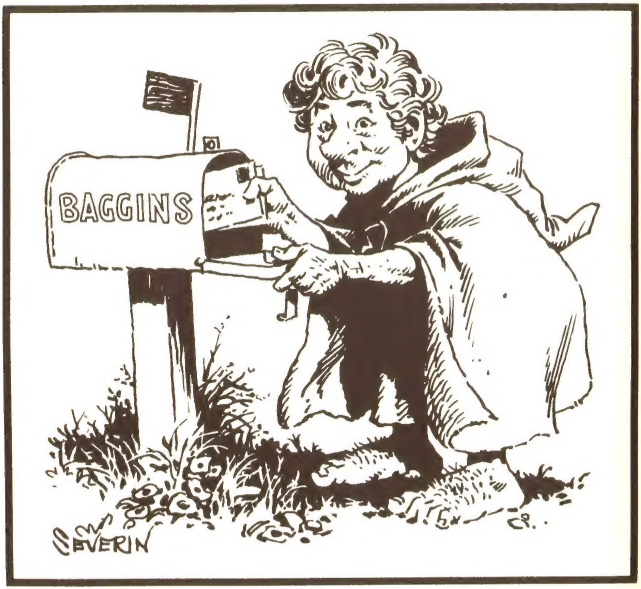

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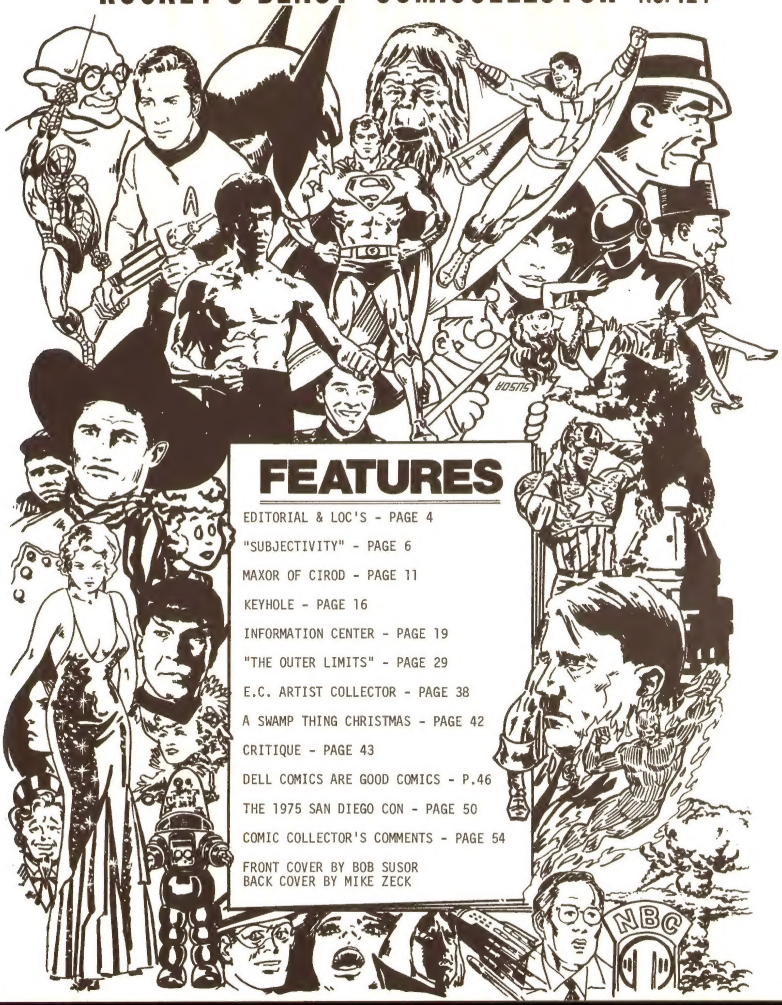
THE ROCKET'S BLAST COMICOLLECTOR NO. 124



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FRONT COVER BY BOB SUSOR
BACK COVER BY MIKE ZECK

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR
JANUARY, 1976

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

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REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 1014 Salzedo, Apt. #2 - Coral Gables, Fla. 33134

CIRCULATION: 1600 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $5.00, 10 for $9.00, 15 for $13.00, 20 for $17.00
FIRST CLASS: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00

SINGLE COPY: Third Class-$1.25, First Class-$2.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 52, 56, 57, 58, 78, 93, 94, 95, 101, 103, 106, 107, 114, 116, 117, 119, 120, 121, 122, 123

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #2, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: DAVID L. CARSON, JOHN ELLIS, DON ROSA, BOB SUSOR, MIKE McKENNEY AND MIKE ZECK.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: FEBRUARY 6, 1976
MARCH 19, 1976

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.50 EACH FROM:
JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

#52-52 pages-Horror cover by Dick Mosso, article on Superman TV show (one page), Oddity Page by Ray Miller, "Comic Books: A Study In Reality?" by William Parente, "Comicdom's Cult of Collectors" which shows old picture of Denny O'Neil & Roy Thomas, cover CAPT. MARVEL JR. #84 and more.

#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Marvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages-John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages-Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#78-124 pages-Two color cover by Robert Kline of aliens, "Eyeing the Egos" by Jan Strnad, still from SPY SMASHER serial, full page Flash Gordon drawing by Reed Crandall, article on MIAMICON, Catwoman drawing by Don Newton, Comic Collectors Comments by Howard Siegel, Information Center by Ray Miller, and more.

#93-108 pages-Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#94-100 pages-color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.

#95-124 pages-Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center, Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.

#101-84 pages-Bill Black cover of Capt. Marvel, article on old radio, "Critique", Comic Collectors Comments, Barry Smith drawing, Bill Black centerspread of an EC scene, Information Center, "Blackhawk" index, Frankenstein drawing by Don Newton, SF IN REVIEW, "The Williamson Collector", and more.

#103-124 pages-Full color cover by Morris Scott Dollens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A Look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.

#106-124 pages-Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel Jr. art

#107-100 pages-Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World" with Center, Indexes to AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE, and more.

#114-80 pages-Cover by Berni Wrightson, Interviews with Carmine Infantino, Stan Lee and Roy Thomas, three page Namor strip by Mike Zeck: Ka-Zar and Conan illos by Mike Zeck, "The Williamson Collector", Information Center, indexes to tv's THE AVENGERS (1st season), THE MAN FROM UNCLE 4th season, the Atom comics, Dick Tracy four color index, Gyro, Daisy & Gramma 4-colors index, and more.

#116-80 pages-Front cover of The Spirit by Don Rosa and the back cover of the Spirit by Mike Zeck, "The End of An Era" by William Parente, "EC Artist Collector", "Cinematically Speaking" on the Star Trek animation models, Dell Comics are Good Comics", Information Center by Don Rosa, tv's AVENGERS 3rd season, Barry Smith index, Capt. America comics #1-40, WILD WILD WEST 1st season, Sherlock Holmes sound films & more.

#117-84 pages-Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#119-84 pages- Front cover(Conan) and back cover (SF scene) both by Mike Zeck, long article on "SPACE: 1999" with many photos, article on Mike Zeck's coming pro work, article on Spirit TV movie, report on 1975 NY STAR TREK Con, PERTWILLABY PAPERS part 3, and regular features.

#120-88 pages-Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages-Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal of rare little seen Bode art.

#122-88 pages-Front and back covers of the Man-Thing by Mike Ploog, an interview with Rod Serling, an article on Rod Serling, an index to KOLCHAK:THE NIGHT STALKER, LOST IN SPACE index part one, a thirteen-page retelling of the STAR TREK episode "The Tholian Web" using over 30 stills, "MAXOR OF CIROD" part one, DELL COMICS column with part one of "Pogo" article, art by R.C. Harvey, and regular features.

#123-84 pages-Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space: 1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

DEALERS, TAKE NOTE!

THE RBCC IS FOR YOU TOO. ASK DEALERS SUCH AS BUD PLANT, BOB SIDEBOTTOM, LARRY CHARET, THE BOOKIE JOINT AND OTHERS WHO CARRY EACH CURRENT ISSUE.

THE DEALER'S RATES ON CURRENT ISSUES ARE: 10 or more for $1.00 each, 20 or more 75¢ each, 50 or more 60¢ each.

THE DEALERS RATES ON BACK ISSUES (SUCH AS THE BODE' ISSUE, #121) ARE: 10 or more $1.10 each, 20 or more $1.00 each, 50 or more 90¢ each, 100 or more 70¢ each. IF YOU WANT TO ORDER ANY BACK ISSUES OTHER THAN THE BODE' ISSUE INQUIRE FIRST AS ONLY A COUPLE OTHERS ARE OF SUFFICIENT QUANTITY TO SELL WHOLESALE.

IT IS BEST TO ORDER CURRENT ISSUES PRIOR TO PUBLICATION SO THAT THEY CAN BE SHIPPED TO YOU AS SOON AS I RECEIVE THEM FROM THE PRINTER. AN RBCC IS CONSIDERED A CURRENT ISSUE UNTIL THE NEXT ISSUE IS PUBLISHED.

EDITORIAL

GOOD NEWS! THE POST OFFICE NOW CLAIMS THAT THEY WILL NOT RAISE THE THIRD CLASS MAIL RATES. I HOPE THEY'RE SURE THIS TIME AS THIS MEANS I WON'T HAVE TO INCREASE THE THIRD CLASS SUB RATES.

AT LAST, "SUBJECTIVITY" IS SEEING PRINT. AFTER SEEING ONE PROBLEM AFTER ANOTHER WITH THIS PROJECT OVER THE PAST SEVERAL MONTHS, I HAD DOUBTS MYSELF AS TO WHETHER IT WOULD EVER COME OFF. BUT KERRY GAMMILL HAS TURNED IN A SUPERB PIECE OF WORK ON PART ONE AND I'M EAGERLY AWAITING THE SUBSEQUENT INSTALLMENTS. PART TWO WILL BE FOUR PAGES LONG AND WILL BE COMPRISED OF THE FOUR PAGES WHICH HAD BEEN PENCILLED BY DAVE CARSON AND WHICH KERRY GAMMILL WILL HAVE INKED AND FINISHED. KERRY IS REALLY SHOWING WHAT HE IS CAPABLE OF ON THIS STRIP AND I DON'T THINK IT WILL BE LONG BEFORE ONE OF THE MAJOR PUBLISHERS SEE THIS AS WELL.

THE "OUTER LIMITS" ARTICLE IN THIS ISSUE IS AN EXPANDED AND REVISED VERSION OF AN ARTICLE I DID IN RBCC #111. I REVISED IT WHEN I RECENTLY ACQUIRED THE ELEVEN EXCELLENT STILLS THAT ARE INCLUDED WITH THE ARTICLE.

NEXT ISSUE WILL HAVE A LARGE WALT KELLY SECTION COMPRISED OF ARTICLES ABOUT HIM REPRINTED FROM VARIOUS MAGAZINES PUBLISHED IN THE FIFTIES, AS WELL AS A REPRINT OF THE FIRST "POGO" STRIP FROM ANIMAL #1 AS WELL AS OTHER MATERIAL.

NEXT ISSUE WILL ALSO HAVE FRONT AND BACK COVERS BY BERNI WRIGHTSON, THE FRONT COVER IN FULL COLOR.

THE "STAR TREK" MATERIAL I'VE BEEN RUNNING IN THE RBCC FROM TIME TO TIME HAS MET WITH VARIED REACTION AS SOME OF YOU LIKE IT AND SOME OF YOU DON'T. ALTHOUGH I'LL STILL BE ADVERTISING VARIOUS ST MATERIAL IN THE RBCC, THERE WON'T BE ANY ST FEATURES FOR AWHILE AS I'M ORGANIZING ALL THIS MATERIAL FOR PRESENTATION IN A SEPARATE FANZINE TO BE PUBLISHED BY THE SFCA AND TITLED "ENTERPRISE INCIDENTS". IT WILL HAVE A NEW COVER OF MR. SPOCK BY STEVE FABIAN, ST ORIENTED INTERVIEWS WITH GENE RODDENBERRY, HARLAN ELLISON, NORMAN SPINRAD, JAMES DOOHAN, GEORGE TAKEI, AND A PHOTO/TEXT RETELLING OF THE EPISODE "AMOK TIME" PLUS OTHER FEATURES. IF THE FIRST ISSUE GOES OVER WELL THERE WILL BE SUBSEQUENT ISSUES. AS SOON AS IT'S PUBLISHED IT WILL BE ADVERTISED IN THE RBCC, WHICH SHOULD BE BEFORE MARCH AT THE LATEST.

I'D LIKE TO THANK ALAN LIGHT FOR PROVIDING THE FINE PHOTO OF RAY BRADBURY WHICH APPEARS FULL PAGE ELSEWHERE IN THIS ISSUE. I'D LIKE TO ASK YOU TO PARDON THE EXTREME SELF-INDULGENCE I PARTAKE OF IN THAT ARTICLE. IT'S SOMETHING MY ENTIRE BEING CRAVED THAT I DO.

BESIDES MY ATTENDANCE AT "STAR TREK: HOUSTON" WHICH I ANNOUNCED LAST ISSUE, I'LL ALSO BE AT THE "INTERNATIONAL STAR TREK CONVENTION" ON JANUARY 16-19 IN NEW YORK CITY.

AS I SAID LAST ISSUE, THERE ARE OTHER SPECIAL ISSUES OF THE RBCC IN THE WORKS. RIGHT NOW THE ANIMATION AND KING KONG SPECIAL ISSUES ARE MOVING ALONG WELL AND ONE OF THOSE WILL BE THE NEXT SPECIAL. LATER THIS YEAR I'LL DO A SPECIAL SUPERMAN ISSUE. I HAD MENTIONED DOING ONE SEVERAL MONTHS AGO PRIMARILY WITH THE SUPERMAN TV SHOW AS THE CRUX, BUT THIS WILL BE EXPANDED TO INCLUDE A LONG ARTICLE ON THE COMIC BOOK VERSION AS WELL AS ON THE UPCOMING MULTI-MILLION DOLLAR FILM EXTRAVAGANZA.

ON THE SUBJECT OF SUPERMAN, HIS CREATORS, JERRY SIEGEL AND JOE SHUSTER HAVE BEEN AWARDED A PENTION BY WARNER COMMUNICATIONS OF $20,000 A YEAR FOR THE REST OF THEIR LIVES. THIS WAS FINALLY ACCOMPLISHED THROUGH THE UNSELFISH EFFORTS OF NEAL ADAMS WHO, IN OCTOBER, STEPPED IN TO HELP THEM WHEN HE HEARD OF THEIR PLIGHT. ALTHOUGH WARNER COMMUNICATIONS (WHO OWNS NATIONAL PERIODICALS) WAS NOT LEGALLY OBLIGATED TO GIVE THE TWO MEN ANYTHING, IT DID SO OUT OF A RARE SENSE OF ETHICS. THE AGREEMENT WAS FINALLY MADE JUST BEFORE CHRISTMAS.

BAXTER CLIFFORD HAS WRITTEN A LENGTHY ARTICLE ON THE E.C. PRE-TRENDS WHICH WILL SEE PRINT IN RBCC 126. THIS ARTICLE HAS BEEN IN THE WORKS FOR OVER A YEAR WITH THE FINAL REVISION ONLY RECENTLY COMPLETED. VERY LITTLE INFORMATION HAS EVER BEEN PUBLISHED ABOUT THE PRE-TRENDS AND THIS WILL BE A VERY DEFINITIVE ARTICLE.

* * * * * * * * * * * * * * * * * *

Dear Jim,

I have known Mark Burbey for many years now and I know he wishes to be a writer more than anything else. So I read his article on "Space: 1999" in the last issue with great interest. The fact that I found myself disagreeing with most of what he said was alright. After all, he's got his preferences and I've got mine. But when I read "Some people have said that they still like Star Trek better, which I believe to be an asinine thing to say.", I couldn't believe it! Maybe Mark thinks that by insulting people he will create a controversy and thus elevate his status as a writer. I say that his comment is totally irresponsible, and using his own word, "asinine"! Unless Mark takes some basic courses in writing, his "career" as a writer will last about as long as the voyage of the titanic.

Jim, I realize that you had a responsibility to present some "pro"-Space: 1999 material in your article but you could have picked someone a little bit more responsible than a writer who insults off of Star Trek fandom. [EDITOR'S NOTE: I COULDN'T FIND ANYONE ELSE WHO LIKED "SPACE: 1999", THEN OR NOW]. At least you should have edited out that sentence. [TO DO THAT WOULD HAVE DENIED THE READER THE INSIGHT INTO THE PERSONALITY OF A PERSON WHO LIKED "SPACE: 1999", THUS GIVING THE READER A MORE BALANCED PERSPECTIVE OF THE WRITER.]

Aside from that, I enjoyed the issue and look forward to finally seeing "Subjectivity". Keep up the good work.

Best,
Mike McKenney
218 Santillane, Apt.#22
Coral Gables, Fla. 33134

Dear Jim,

Do you know if anyone has published a price guide for pulp magazines? I wish someone would.

Bill Westphal
139 Montecito Avenue
Monterey, Calif. 93940

NO, A PRICE GUIDE FOR PULPS HAS NEVER BEEN PUBLISHED AND I AGREE WITH BOB WEINBERG THAT THIS IS A GOOD THING, TOO. A FEW YEARS AGO BOB WAS APPROACHED TO DO A PULP PRICE GUIDE DUE TO HIS EXPERTISE IN THE SUBJECT. BOB WEINBERG REFUSED BECAUSE HE DOESN'T WANT TO SEE THE SAME THING HAPPEN TO THE PRICES OF PULPS THAT HAPPENED TO THE PRICES OF COMICS WHEN THE COMIC BOOK PRICE GUIDE WAS PUBLISHED, THAT BEING THAT THE PRICES STARTED CLIMBING AT A FAR MORE ACCELERATED RATE THAN THEY WOULD HAVE OTHERWISE.

Dear Jim,

You have certainly done a hell of a job since taking over RBCC and made it into something to look forward to receiving in the mail.

Regards,
Doug Potter
6702 Renwick #8
Houston, Texas 77036

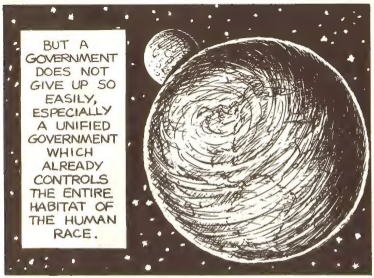
* *

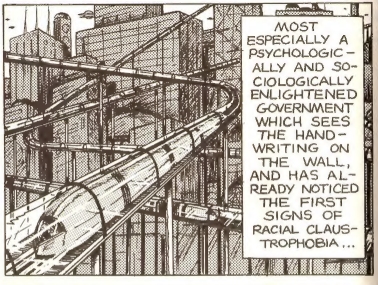
STAR TREK FANS! GENE RODDENBERRY WILL BE SPEAKING AT THE FLORIDA TECH. UNIV. IN ORLANDO ON JANUARY 24. IT WILL BE HELD AT THE VILLAGE CENTER ASSEMBLY ROOM OF THE UNIVERSITY AND THERE WILL BE TWO SHOWS AT 7 & 10 PM. TICKETS ARE $2.50 IN ADVANCE. SO IF YOU'RE NEAR ORLANDO, BE THERE!

* *

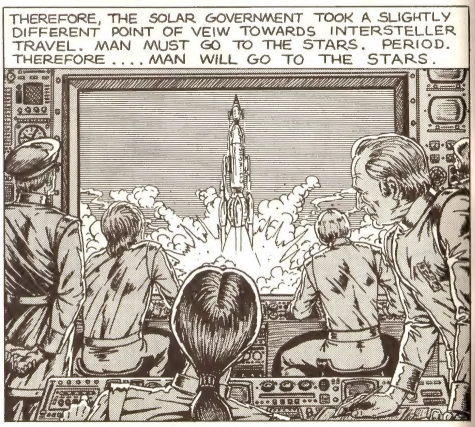
THE DRAWING BELOW WAS SENT TO ME BY RBCC READER MIKE KOHLRUSCH TO SHOW HIS APPRECIATION FOR THE RBCC BODE' ISH.

INTERPLANTARY FLIGHT HAVING BEEN PERFECTED, THE PLANETS AND MOONS OF THE SOL SYSTEM HAVING BEEN COLONIZED, MAN TURNED HIS ATTENTION TO THE STARS. AND RAN INTO A STONE WALL. AFTER THREE DECADES OF TRYING, THE SCIENTISTS RELUCTANTLY CONCLUDED THAT A FASTER-THAN-LIGHT DRIVE WAS AN IMPOSSIBILITY, AT LEAST WITHIN THE REALM OF ANY KNOWN THEORY OF THE UNIVERSE... THEY GAVE UP.


BUT A GOVERNMENT DOES NOT GIVE UP SO EASILY, ESPECIALLY A UNIFIED GOVERNMENT WHICH ALREADY CONTROLS THE ENTIRE HABITAT OF THE HUMAN RACE.


MOST ESPECIALLY A PSYCHOLOGICALLY AND SOCIOLOGICALLY ENLIGHTENED GOVERNMENT WHICH SEES THE HANDWRITING ON THE WALL, AND HAS ALREADY NOTICED THE FIRST SIGNS OF RACIAL CLAUSTROPHOBIA...

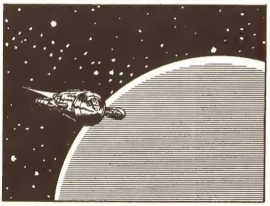
AN OBJECTLESS SENSE OF FRUSTRATED RAGE, INCREASES IN SENSELESS CRIMES, PROLIFERATION OF PERVERSIONS AND VICES OF EVERY KIND. LIKE GRAPEJUICE SEALED IN A BOTTLE, THE HUMAN RACE HAD BEGUN TO FERMENT.


THEREFORE, THE SOLAR GOVERNMENT TOOK A SLIGHTLY DIFFERENT POINT OF VEIW TOWARDS INTERSTELLER TRAVEL. MAN MUST GO TO THE STARS. PERIOD. THEREFORE....MAN WILL GO TO THE STARS.

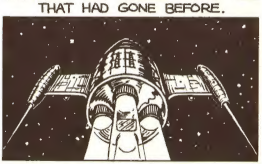
IF THE SPEED OF LIGHT COULD NOT BE EXCEEDED, THEN MAN WOULD GO TO THE STARS WITHIN THAT LIMIT. WHEN A GOVERNMENT WITH TENS OF BILLIONS OF DOLLARS TO SPEND BECOMES MONOMANIACAL, GREAT THINGS CAN BE ACCOMPLISHED. ALSO, UNFORTUNATELY... UNSPEAKABLE HORRORS.

SUBJECTIVITY

AS STARSHIP THIRTEEN PASSED THE ORBIT OF PLUTO, A MEETING WAS HELD, SINCE THIS COULD BE CONSIDERED THE BEGINNING OF INTERSTELLAR SPACE.



MAYBE IT WAS BECAUSE THIRTEEN WAS STILL A MYSTICAL NUMBER, OR MAYBE IT WAS MERELY THAT THE SOLAR GOVERNMENT WAS RUNNING OUT OF IDEAS. AT ANY RATE, SHIP NUMBER THIRTEEN WAS THE LONGEST SHOT OF ALL, WHICH IS SAYING A LOT CONSIDERING ALL THAT HAD GONE BEFORE.

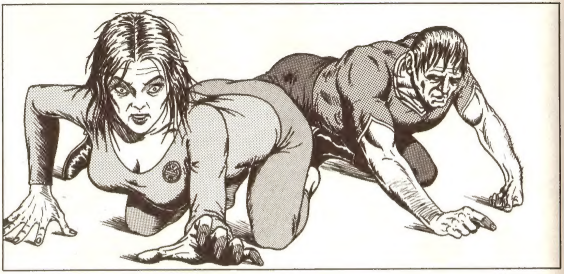


COPYRIGHT 1966 BY NORMAN SPINRAD ADAPTED BY JAMES VAN HISE ART BY KERRY GAMMILL

A DRIVE HAD BEEN DEVELOPED TO PROPEL A SPACESHIP HALF THE SPEED OF LIGHT. A SHIP WAS BUILT AROUND THE DRIVE AND OUTFITTED WITH EVERY CONCEIVABLE SAFETY DEVICE. A CREW OF TEN CAREFULLY SCREENED, PSYCHED AND TRAINED NEAR-SUPERMEN WAS SELECTED, AND THE SHIP WAS LAUNCHED ON A SIXTEEN YEAR ROUND TRIP TO CENTAURUS.

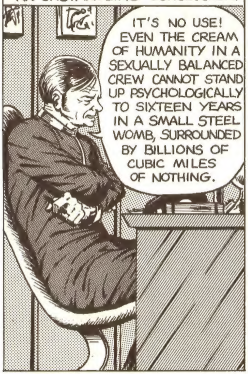
IT NEVER CAME BACK. TWO YEARS OUT, THE TEN NEAR-SUPERMEN BECAME TEN RAVING MANIACS.

BUT THE SOLAR GOVERNMENT DID NOT GIVE UP. THE NEXT SHIP CONTAINED FIVE NEAR-SUPERMEN AND FIVE NEAR-SUPERWOMEN... AND LASTED A YEAR AND A HALF. THE THIRD SHIP WITH TEN BONA-FIDE SUPERMEN STAYED SANE FOR NEARLY THREE YEARS. THEY THEN SENT A SHIP CONTAINING FIVE SUPERMEN AND FIVE SUPERWOMEN. IN TWO YEARS THEY HAD TEN SUPERLUNATICS.



THE PSYCHOLOGISTS CAME TO AN UNSTARTLING CONCLUSION.

IT'S NO USE! EVEN THE CREAM OF HUMANITY IN A SEXUALLY BALANCED CREW CANNOT STAND UP PSYCHOLOGICALLY TO SIXTEEN YEARS IN A SMALL STEEL WOMB, SURROUNDED BY BILLIONS OF CUBIC MILES OF NOTHING.

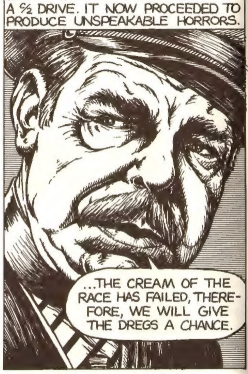


ONE WOULD HAVE EXPECTED REASONABLE MEN TO HAVE GIVEN UP. NOT THE SOLAR GOVERNMENT.

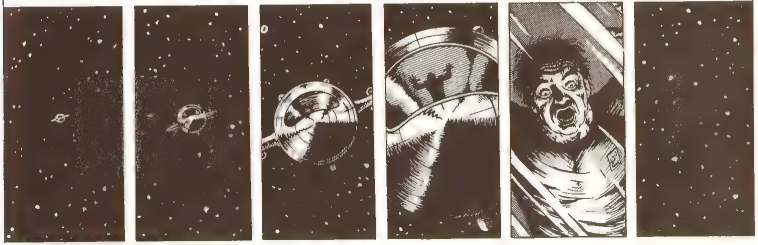
IN THAT CASE, I HAVE A SUGGESTION...

MONOMANIA HAD PRODUCED GREAT THINGS IN THE FORM OF A ⅝ DRIVE. IT NOW PROCEEDED TO PRODUCE UNSPEAKABLE HORRORS.

...THE CREAM OF THE RACE HAS FAILED, THEREFORE, WE WILL GIVE THE DREGS A CHANCE.



THE FIFTH SHIP WAS MANNED BY HOMOSEXUALS. THEY LASTED ONLY SIX MONTHS. A SHIP FULL OF LESBIANS BETTERED THAT BY ONLY TWO WEEKS. NUMBER SEVEN WAS MANNED BY SCHIZOPHRENICS. SINCE THEY WERE ALREADY MAD, THEY DID NOT GO CRAZY. NEVERTHELESS THEY DID NOT COME BACK. NUMBER EIGHT WAS CATATONICS. NINE WAS PARANOIDS. TEN WAS SADISTS. ELEVEN WAS MASOCHISTS. TWELVE WAS A MIXED CREW OF SADISTS AND MASACHISTS... NO LUCK.



BACKGROUND:

FROM THE BEGINNINGS OF MAN IT HAD BEEN KNOWN THAT CERTAIN PLANTS PRODUCED INTENSE HALLUCINATIONS. VARIOUS TYPES MADE EXTRACTS OF THESE PLANTS, THEN PRODUCED SYNTHETICS FAR MORE POWERFUL THAN THE EXTRACTS. IN THE CENTURIES FOLLOWING THE MID-NINTEEN HUNDREDS, MORE AND MORE DIFFERENT HALLUCINOGENS WERE SYNTHESIZED. SO BY THE TIME THE SOLAR GOVERNMENT HAD DECIDED THAT THE CREW OF SHIP NUMBER THIRTEEN WOULD ATTEMPT TO COPE WITH THE TERRIBLE REALITY OF INTERSTELLER SPACE BY DENYING THAT REALITY, THEY HAD QUITE AN ASSORTMENT OF HALLUCINOGENS TO CHOOSE FROM. THE ONE THEY CHOSE WAS...OMNIDRENE.

IT WAS NEW... AND, AS YET, UNTESTED.

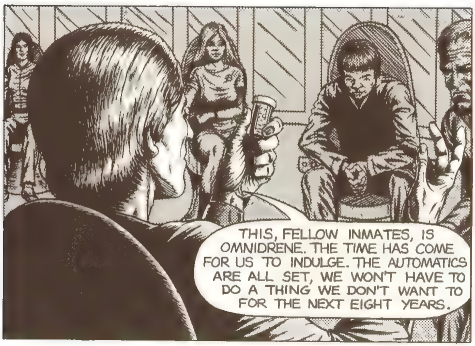
TWO EXPERIMENTS FOR THE PRICE OF ONE, EH?

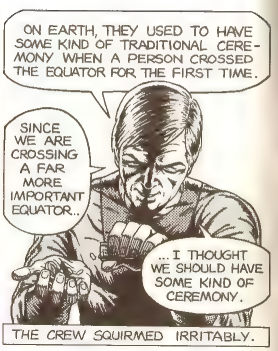
YES. AND TEN MICROGRAMS IS ONE DAY'S DOSE—IDEAL FOR A STARSHIP.

SO THEY SEALED FIVE MEN AND FIVE WOMEN — THEY HAD GIVEN UP ON SEXUALLY UNBALANCED CREWS — IN SHIP NUMBER THIRTEEN, ALONG WITH HALF A TON OF OMNIDRENE AND THEIR FONDEST WISHES, POINTED THE SHIP TOWARDS CENTAURUS AND PRAYED FOR A MIRICLE.

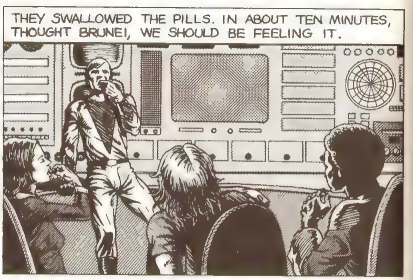
OMNIDRENE
924.07-B

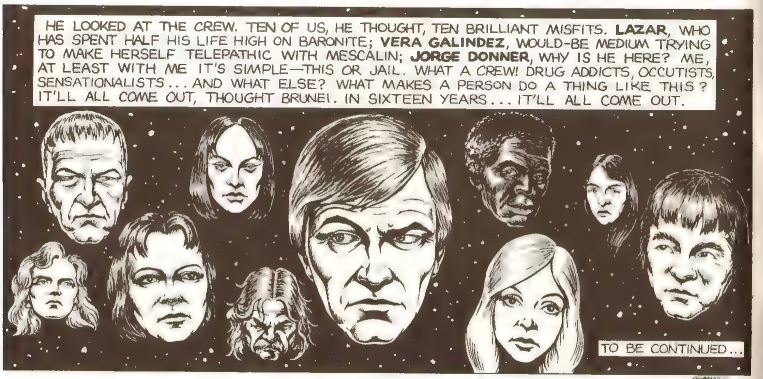
IN A WAY THEY COULD NOT POSSIBLY HAVE FORESEEN, THEY GOT IT.


THIS, FELLOW INMATES, IS OMNIDRENE. THE TIME HAS COME FOR US TO INDULGE. THE AUTOMATICS ARE ALL SET, WE WON'T HAVE TO DO A THING WE DON'T WANT TO FOR THE NEXT EIGHT YEARS.


ON EARTH, THEY USED TO HAVE SOME KIND OF TRADITIONAL CEREMONY WHEN A PERSON CROSSED THE EQUATOR FOR THE FIRST TIME.
SINCE WE ARE CROSSING A FAR MORE IMPORTANT EQUATOR..
... I THOUGHT WE SHOULD HAVE SOME KIND OF CEREMONY.
THE CREW SQUIRMED IRRITABLY.

WELL... ANYWAY, I JUST THOUGHT WE ALL OUGHTA TAKE THE FIRST PILLS TOGETHER.
SO COME ON, OLLIE!
OK, LAZAR, O.K.


THEY SWALLOWED THE PILLS. IN ABOUT TEN MINUTES, THOUGHT BRUNEI, WE SHOULD BE FEELING IT.


HE LOOKED AT THE CREW. TEN OF US, HE THOUGHT, TEN BRILLIANT MISFITS. **LAZAR**, WHO HAS SPENT HALF HIS LIFE HIGH ON BARONITE; **VERA GALINDEZ**, WOULD-BE MEDIUM TRYING TO MAKE HERSELF TELEPATHIC WITH MESCALIN; **JORGE DONNER**, WHY IS HE HERE? ME, AT LEAST WITH ME IT'S SIMPLE—THIS OR JAIL. WHAT A CREW! DRUG ADDICTS, OCCUTISTS, SENSATIONALISTS... AND WHAT ELSE? WHAT MAKES A PERSON DO A THING LIKE THIS? IT'LL ALL COME OUT, THOUGHT BRUNEI. IN SIXTEEN YEARS... IT'LL ALL COME OUT.
TO BE CONTINUED...

MAXOR OF CIROD

by JOHN ADKINS RICHARDSON

IN PART ONE WE WERE INTRODUCED TO MAXOR, SWORDSMAN OF THE PLANET CIROD. MAXOR IS BODY-GUARD AND LOVER TO THE PRINCESS AVLUV, BUT WHEN THE PRINCESS IS KIDNAPPED WHILE UNDER HIS CARE, HER FATHER HAS MAXOR SENTENCED TO THE RITE OF NEMESIS WHEREIN HE MUST FIGHT A MONSTROUS CREATURE. HE IS NOT EXPECTED TO WIN. LAST ISSUE, IN PART TWO, MAXOR AND HIS SECOND, ULGAR, BATTLE THE MONSTROUS CREATURE AND WITH EQUAL MEASURES OF COURAGE AND LUCK, MAXOR DEFEATS IT.

"NEMESIS DISPENSES FORTUNES BOTH GOOD AND BAD! SO I RULE, AND YET KNOW NOT MY OWN DAUGHTER'S LOT. YOU'VE YOUR LIVES AND FREEDOM; WHAT, THEN, CHOOSE YOU FOR THE WORSER PART?"
"NO WORD OF AVLUV? THEN SHE WAS NOT FOR RANSOM BUT WITH DEEPER PURPOSE TAKEN! I ASK TO SUFFER THIS QUEST - TO SEEK MY PRINCESS AND AVENGE CIROD!"
"AND ME," THE HUMPBACK MUTTERS WARILY, "- ME TO STAY IN MAXOR'S SERVICE OR THIS NOBLE SUIT?"

MAXOR IS GIVEN HIS LIFE AND FREEDOM, ALONG WITH BANISHMENT FROM THE KINGDOM. MAXOR VOWS TO FIND THE PRINCESS AND RETURN HER. MAXOR SETS OUT FOR THE CITY-STATE OF ATRAPS, AS IT WAS THEIR ADVANCED DEVICES WHICH MANAGED TO SPIRIT THE PRINCESS AWAY. ON THEIR WAY THEY ARE ATTACKED AND HIDE IN THE RIVER WHILE THE POWERFUL BIONIC ATRAPSIANS SEARCH FOR THEM. THEY LEAVE THEIR PLACE OF CONCEALMENT TOO SOON AND ARE IMMEDIATELY SPOTTED AND PURSUED BY THE ATRAPSIAN AIR SHIP. WITH LITTLE TROUBLE THEY ARE CAUGHT AND REELED INTO THE HOVERING AIRCRAFT. AND NOW, ON TO PART THREE!

"WHAT? YOU WISHED TO TAKE US BOTH?!"
"OR EITHER," ANSWERS THE ATRAPSIAN, HIS VOICE LADEN WITH SARCASM. "DID YOU IMAGINE WE WERE INTERESTED IN PURSUING YOUR PRIMITIVE, VILE PRACTICES— OF FONDLING THE FATTY TISSUE THAT COVERS GLANDS DESIGNED FOR INFANTS' MOUTHS, OF JOINING TOGETHER THE OFT-FOULED NETHER REGIONS OF DIFFERENTLY FORMED BODIES? NO . . IT'S YOU, NOT WE, ARE SAVAGES!"

MAXOR IS STUNNED— BUT CONVERSATIONS CEASE AS THE SHIP DARTS THROUGH THE BOILING DARK OF THE SHADED ZONE.

ATRAPS ITSELF SPRAWLS BENEATH A HAZE SO DENSE ITS SKY IS LIT BY AN EVEN GLARE. SHINING DESOLATION EVERYWHERE PREVAILS.

THE SKELETONS OF DEAD CYTOSPORE TREES HAVE BEEN RIGGED INTO BIZARRE IMITATIONS OF LIFE.

THE VERY AIR IS BITTER. THEY ARE MARCHED THROUGH IT, EYES WATERING.

ABRUPTLY HALTING THE TROOP, ITS LEADER ADDRESSES A FLOATING SPHERE "EVIL HERE IS THE CIRODEAN WARRIOR WHO FOUGHT US OFF BEFORE."

"SPLENDID, ONU-MRA.' HIS SEED SHOULD WELL REPLACE YOUR PARTNER OUD-MRA AND THOSE LESSER ONES YOUR PATROL GAVE UP TO HIS SAVAGERY.' AND THE BEAST WITH HIM LIVES AT LEAST."

AT HIS BACK, A PORTAL OPENS.

THEY PASS, THEN, THROUGH A SERIES OF SHIFTING SCREENS THAT OPEN AND CLOSE IN A SYMPHONY OF ALTERNATIONS. IN EACH SEGMENT OF THIS PASSAGE THE ATMOSPHERE LIGHTENS. IT SMELLS— AND FEELS— TO MAXOR LIKE THE WORLD AFTER A LIGHTNING STORM...

"BEHOLD, CIRODEANS, WHAT INTELLECT UNCLOUDED BY AET-BERRIES OR SUPERSTITION CAN ACCOMPLISH.' AN IMMORTALITY BASED IN PRISTINE THOUGHT IN PLACE OF A MORTALITY WHICH DEPENDS UPON MOIST EXUDATIONS OF FRENZIED ANIMALS COUPLED IN THE DARK."

"OURS IS A SOCIAL ORDER FREED OF LUST AND ITS INEQUITIES. EVERY DISTINCTION IS OCCUPATIONAL. THERE ARE NO LOWER ANY SEXES, NOR ANY CLASSES, NOR ANYONE INFERIOR TO ANOTHER—ACTUALLY, EACH KNOWS HIS ROLE, EACH HAS A PLACE, AND ALL KNOW THAT EVERY ROLE IS ESSENTIAL."

"IT'S ALL GHASTLY." MAXOR SAYS.

"SO WE THOUGHT, WHEN FIRST WE HAD TO REPLACE TORN TISSUE AND SHATTERED BONE WITH LESS FRAGILE STUFF! BUT SINCE THAT EARLY WAR WE'VE EXTENDED THE RULE OF SMALL ATRAPS OUT INTO SPACE. AND EVERYONE—OR NEARLY EVERYONE—WHO FOUGHT FOR US THEN IS WITH US STILL TODAY! I'VE SOLDIERED FOR 300 CIRCUITS 'ROUND THE SUNS, YOU NOT EVEN GO? FLESH IS HEIR TO PAIN AND DEATH—BERYLLIUM IS NOT."

"BUT ALL OF YOU ARE PARTLY FLESH," ULGAR REMARKS.

MAXOR SAYS: "NO MEASURE OF TIME CAN TEACH MERE MEN TO FORGE INTELLECT NOR HOW TO CONCOCT THE SEED WHICH CAUSES NERVES TO GROW."

THE DIRECTOR OF THE LABORATORY SHRUGS, "WE'VE NOT YET LEARNED TO…AT ANY RATE, AND WHAT SEEDS AND EGGS HAVE BEEN PRESERVED NO LONGER PRODUCE ANYTHING BUT MUTANT HORRORS—FRAIL AND MINDLESS. INDEED THAT CONTINGENCY IS WHY YOU ARE HERE."

HE GESTURES TO THE GLISTENING TANKS ALONG ONE WALL. AMONG THOSE SUSPENDED THERE, MAXOR RECOGNIZES DORMIN, THE HUNTSMAN SO LONG MISSING.

"IN A FEW WEEKS YOU'LL JOIN THESE IN THEIR SLUMBERS. FOR A PRIMITIVE LIKE YOURSELF IT IS A FUTURE OF JOY. AT THE PROPER MOMENTS IN THE FEMALES' CYCLES YOU'LL BE AWAKENED AND ALLOWED TO MOUNT THEM."

"AS EASILY AS ALL THAT, EH?" THE CIRODEAN IS SCORNFUL.

"MMM…HMMM. WE'LL IMPLANT, IN THE BRAIN, A CORTICTHALMUS BYPASS WHICH ELIMINATES DISTRACTION, REBELLION—ANY FORM OF INTRUSIVE CONSCIOUSNESS."

THEN MAXOR MAKES A DESPERATE TRY!

AND IT IS ULGAR WHO FOILS IT!!!

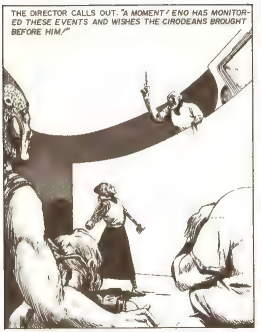
SWIFTLY, MAXOR IS SUBDUED.

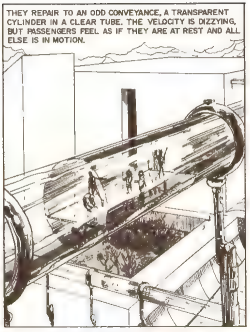
THE DWARF DECLARES, OBSEQUIOUSLY, THAT HIS TRUE ALLEGIANCE IS, BY NATURE, TO ATRAPS. "IN CIROD ONE'S DESTINY IS SHAPED BY FACE AND FORM. THUS, MY FUTURE IS MISSHAPENED… HERE, I COULD PERHAPS BE FORMED ANEW WITH LASTING METALS OF A GLEAMING BEAUTY? MY SPERM ARE DEAD—I SWEAR THAT NOW! BUT IF, IN PLACE OF CHILDREN, A MAN CREATES A NEW SELF, IS HE STILL NOT SOMETHING MORE THAN STERILE?"

"AS TRULY SPOKEN AS IF BY A COMRADE OF OLD," ONU-MRA OBSERVES.

"SLAVISH FOOL!" SPITS MAXOR. "YOUR HOPES ARE NO LESS TWISTED THAN YOUR FORM!"

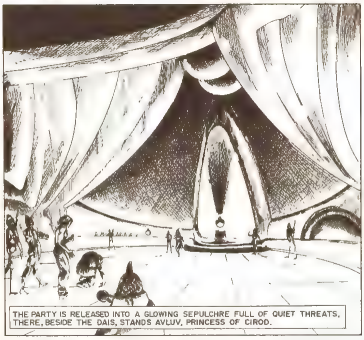
"FOOL MAYBE—BUT NOT A BEGGING SLAVE. FOR I'VE YET SOMETHING MORE TO GIVE MY WORTHY CAPTORS!" HE TURNS TO ONU-MRA. "THIS SWORDSMAN IS LOVER AND GUARDIAN OF PRINCESS AVLUV WHOSE FATHER RULES ALL CIROD. IT WAS SHE WHOM YOU ABDUCTED, AND IT IS SHE WHO'LL BRING MORE FRESH YOUTH FOR EXPERIMENTS THAN YOU'RE APT TO STEAL FROM THE CITIES AND FORESTS OF THE LAND."


THE DIRECTOR CALLS OUT: "A MOMENT! ENO HAS MONITORED THESE EVENTS AND WISHES THE CIRODEANS BROUGHT BEFORE HIM."

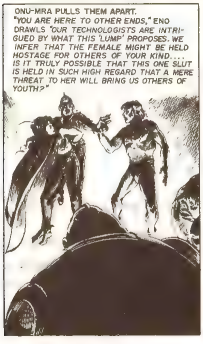

THEY REPAIR TO AN ODD CONVEYANCE, A TRANSPARENT CYLINDER IN A CLEAR TUBE. THE VELOCITY IS DIZZYING, BUT PASSENGERS FEEL AS IF THEY ARE AT REST AND ALL ELSE IS IN MOTION.

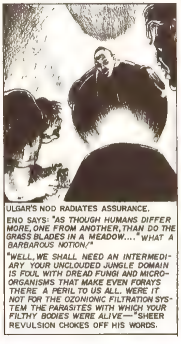
IT TRANSPORTS THEM TO AN AREA OF VAST, YET MOBILE CITADELS. THE LANDSCAPE IS CRATERED WITH THE MEMORY OF LUMBERED FOOTSTEPS.

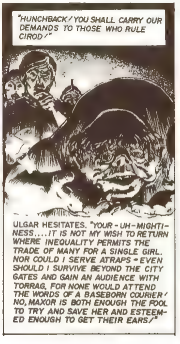
THE CAR PLUNGES INTO ONE OF THE THINGS AND SLIPS THROUGH ITS MAZED INTERIOR.


THE PARTY IS RELEASED INTO A GLOWING SEPULCHRE FULL OF QUIET THREATS; THERE, BESIDE THE DAIS, STANDS AVLUV, PRINCESS OF CIROD.

"OH MAXOR!" AVLUV CRIES. "YOUR DARLING FACE SEARS MY EYES! I THOUGHT ITS MEMORY WOULD NE'ER BE REFRESHED BUT BY TEARS!"


ONU-MRA PULLS THEM APART.
"YOU ARE HERE TO OTHER ENDS," ENO DRAWLS. "OUR TECHNOLOGISTS ARE INTRIGUED BY WHAT THIS 'LUMP' PROPOSES. WE INFER THAT THE FEMALE MIGHT BE HELD HOSTAGE FOR OTHERS OF YOUR KIND.... IS IT TRULY POSSIBLE THAT THIS ONE SLUT IS HELD IN SUCH HIGH REGARD THAT A MERE THREAT TO HER WILL BRING US OTHERS OF YOUTH?"


ULGAR'S NOD RADIATES ASSURANCE.
ENO SAYS: "AS THOUGH HUMANS DIFFER MORE, ONE FROM ANOTHER, THAN DO THE GRASS BLADES IN A MEADOW..." WHAT A BARBAROUS NOTION!"
"WELL, WE SHALL NEED AN INTERMEDIARY YOUR UNCLOUDED JUNGLE DOMAIN IS FOUL WITH DREAD FUNGI AND MICRO-ORGANISMS THAT MAKE EVEN FOWAYS THERE A PERIL TO US ALL. WERE IT NOT FOR THE OZOMONIC FILTRATION SYSTEM THE PARASITES WITH WHICH YOUR FILTHY BODIES WERE ALIVE—" SHEER REVULSION CHOKES OFF HIS WORDS.


"HUNCHBACK! YOU SHALL CARRY OUR DEMANDS TO THOSE WHO RULE CIROD!"
ULGAR HESITATES. "YOUR - UH - MIGHTINESS,... IT IS NOT MY WISH TO RETURN WHERE INEQUALITY PERMITS THE TRADE OF MANY FOR A SINGLE GIRL. NOR COULD I SERVE ATRAPS - EVEN SHOULD I SURVIVE BEYOND THE CITY GATES AND GAIN AN AUDIENCE WITH TORRAG, FOR NONE WOULD ATTEND THE WORDS OF A BASEBORN COURIER! NO, MAXOR IS BOTH ENOUGH THE FOOL TO TRY AND SAVE HER AND ESTEEMED ENOUGH TO GET THEIR EARS."

ENO FIXES ULGAR WITH A COLD, MEASURED STARE. FINALLY HE ADMITS:
"YES, THIS IS ALL CONSISTENT WITH THE MADNESS WE'VE OTHERWISE OBSERVED. VERY WELL, THE SWORDSMAN SHALL BE RETURNED TOMORROW. MEANWHILE, PEN HIM WITH THE WOMAN IN HER CHAMBER."

OFF ONE PASSAGE ATRAPSIANS WRITHE IN PROLONGED ECSTASY. ONU-MRA EXPLAINS THAT THE SCIENTISTS LONG AGO ISOLATED THE "PLEASURE CENTER" IN THE BRAIN AND EACH CITIZEN HAS A STIMULATOR PLANTED THERE, AT SPECIFIED INTERVALS ONE IS PERMITTED TO EXPERIENCE RAPTURES MORE INTENSE THAN CAN BE FELT IN "THE ORGASMIC SPASM AFTER WHICH YOU SAVAGES LUST/ BUT WE'VE ARRANGED FOR YOUR COARSE DIVERSION TOO."

AVLUV'S ROOM, IN A BUILDING ON THE LESS CLOUDED, WINDWARD SIDE OF THE CITY, IS A PASTISCHE OF CIRDO'S AMBIENCE — A SYNTHETIC SETTING FOR A SENSUAL IDYLL. THEIR ARDOR IS CHILLED BY ITS STERILE AIR, AND THEIR PASSION TURNED TO A SHARED COMPASSION BY AN ANXIOUS FEAR.

"THAT HIDEOUS DWARF/ TO HAVE AS SECOND ONE SO VILE, SO WANTONLY FALSE, SHAMES YOUR NOBLE PURPOSE!" AVLUV COMPLAINS, DESPAIRINGLY.

MAXOR NODS. FOR HE SUSPECTS THESE WALLS WITNESS AND GIVE TESTIMONY OF WHAT OCCURS BETWEEN THEM. SILENTLY, HE PONDERS THE VIEW BEYOND THE WINDOW.

NEXT DAY HE IS LOCKED INTO THE CAGE OF A CRAFT USED TO GATHER WILD ANIMALS FOR STUDY. ONU-MRA — WELL AWARE OF HAZARDS TO THE UNARMED ON CIRDO'S THOROUGHFARES — RETURNS MAXOR'S SWORD AND HIS HELMET AND A CLOAK RETRIEVED FROM THE STREAM.

MAXOR STUDIES THE LANDSCAPE THROUGH A PORT, AS THE CORROSIVE CLOUD BLANKETS OF ATRAPS SLIDE BENEATH THEM. A FLIGHT OF GARGSFOWL SWEEPS TOWARD THE SHIP.

"HOLD FAST!" THE PILOT SHOUTS. "THOSE GARGS HAVE BEEN MADDENED BY A DARK-ZONE STORM/ THEY DON'T SEE US!"

HE DIVES, AND COLLIDES WITH A CRIPPLED STRAGGLER!

THEY PLUMMET INTO THE CYTOSPORE FOREST!

MAXOR, PROTECTED BY HIS PRISON, IS VIRTUALLY UNSCATHED. HE CRAWLS THROUGH A TORN BULKHEAD, ACROSS THE SMASHED BODY OF HIS PILOT.

HE SETS OFF THROUGH THE WILTING FOREST, TOWARDS THE DREAD "ZONE OF DARKNESS."

CONTINUED NEXT ISSUE...

by **Gary Brown**

KEYHOLE -- installment #39

Howard the Duck?

Now who would think that the next big-time comic book star would be a duck named Howard? Fighting evil in Cleveland, Ohio no less. Well, you've got me.

Actually Howard is no ordinary duck. He first appeared in Fear #19 and Man-Thing #1, saving the universe and fighting side by side with a hulking mop of swamp called Man-Thing. One thing is for sure, if you can accept a mound of grass and gook walking around the Everglades, you sure as heck can accept a talking, cigar smoking duck named Howard.

Howard then got caught in a void of some sort and ended up being transported to Cleveland. Yeah, Cleveland, Ohio. If you can accept a talking duck you can . . . okay, we've been through that before.

He next appeared in Giant-Size Man-Thing #4, the most obscene comics title in history. In "Frog Death" Howard appeared in his first solo adventure, knocking off a giant frog named Gorko (and if things go right, Gorko will be getting his own book next year). Next we got arrested and hauled off to jail. This set the stage for "Hellcow!" which appeared in Giant-Size Man-Thing #5 and Howard's vicious battle with a . . . gulp . . . vampire cow?

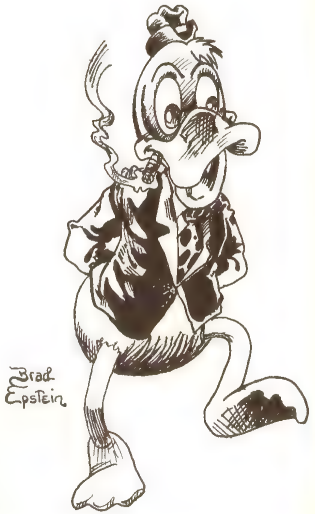
It was then Marvel discovered that they had a brand new star on their hands. Cards and letters came rolling in, demanding to see Howard in his own book. Not being one to pass up a quick buck, Marvel accepted the challenge. Howard the Duck #1, January 1976 finally hit the stands in October. "Howard the Barbarian" was the book-length thriller. It featured a mountain of credit cards, a sexy broad, a mad sorcerer and Spider-Man. Suddenly Howard is a star.

Howard is the brain-child of Steve Gerber and Frank Brunner. Gerber, the scripter, created Howard as another off-beat character in his continual saga of tears, grief and depression in the adventures of Man-Thing. While the technical ability of Gerber can be questioned at times, it cannot be said that the boy doesn't have an imagination. His approach to comic book stories is leveled in absurdism and wrapped in the realistic fantasies of every active young person.

If Gerber has a weakness, it is that he loves to pound his point into the ground. If he's writing a funny story, everything has to be funny. If he's into serious stuff, his every word hangs on a life-death situation. One wonders then, if Howard might not get a bit tiresome after a while. I mean, how many times can you pit a duck against the real world and come out entertained?

Frank Brunner is a capable artist who surprised many people by taking a funny animal oriented strip like Howard and made it work. He's probably got the toughest job in the industry with this book and seems to be making the best of it.

Actually, Howard is not a "new" concept in comic literature, as Marvel would have you believe. It was tired before Walt Kelly, and more recently in the mid-



sixties by Gold Key with Mickey Mouse, Secret Agent. Paul Murry drew the popular mouse over Dan Spiegle backgrounds and human-type figures. The book lasted three issues and was considered a unique, yet dismal, failure.

There is a difference though. Howard the Duck is a satire. Somehow you get the feeling that Howard is an underground character who is out of work and applied to Marvel for a job. All the pokes have been at Marvel so far. Gorko and Hellcow were slaps at the monster garbage the industry has been buried in. Especially the Marvel monster garbage.

The first issue ribbed Conan and the sword and sorcery genre. Spiderman was put in there, in case you don't know, to make sure the book had some what of a

wider appeal. Young super-hero buffs might not buy a "duck" comic. They might buy a "duck" comic if Spidey was there though.

How long Gerber can go on laughing at Marvel remains to be seen. They tried it with Not Brand Ecch and it lasted five issues. Four too many. He does have a great deal of room to play with and can easily move into political trendy and topical stories. Howard in Washington D.C. Howard at the Super Bowl. Howard in Uganda. I mean, the possibilities are endless...once the current fad is used up. Hopefully it won't kill the book first.

The only real 'mistake' Marvel has made in the Tales of Howard, is to list Carl Barks as "Spiritual Guide" in G-SM-T #4. The only similarity between Howard and Donald (or Scrooge) is the word duck. Barks wrote and drew multilevel stories in simple, yet deliberate terms. Gerber is taking "The Metamorphosis" one step further--and having a good time to boot.

Howard has a bright future...if the rest of the issues sell as well as the first. Of course, how many cigar smoking ducks do you know? Well, there was one over at DC for a while...or was that a crow?

EDITORIAL ADDENDUM BY JAMES VAN HISE

Howard is indeed a phenomenon. Stan Lee discussed it at the recent Miamicon. Lee said that it was his idea to give Howard his own book, even though everyone else on the editorial staff said it was a crazy idea. Lee feels Howard is the greatest character he's seen in years. So do others for different reasons. When questioned as to why the distribution on HOWARD was so poor, Lee replied that dealers are buying out distributors before they get to newsdealers. At the Miamicon, HOWARD #1 was selling upwards of $1.50 and #2, not yet on the stands, was going for 50¢. It's a dealer manufactured shortage and demand which is presently working, although many dealers also thought that buying up SHAZAM #1 would work. It didn't.

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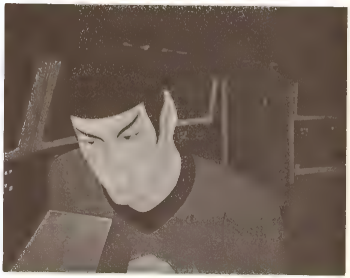
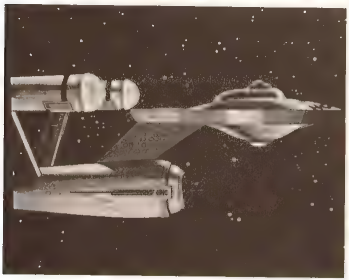




SILENCE, WHIPPERSNAPPER!
THE BENEFICENT WIZARD OF AC HAS EVERY INTENTION OF GRANTING YOUR REQUESTS! BUT FIRST YOU MUST PROVE YOURSELVES WORTHY BY PERFORMING A VERY SMALL TASK...
BRING ME TWO 10¢ STAMPS! NOW GO!
B-BUT.. WHAT IF THE RATES GO UP FIRST?
I SAID GO!
TOTO TOO?
by: DON ROSA
"GOLDEN AGE" COMIC CONSULTANTS: RAY MILLER! JERRY BAILS! M.C. GOODWIN!

As accurate as a shot in the dark; as conducive to serious thought as a spastic caught in a turnstile; able to type entire sentences with hardly a single mistake! Look! There at his desk! It's a bird! It's a plane! It's two mints in one! It's Don Rosa! Yes, it's Don Rosa -- strange visitor from a small valley near Louisville, who came to Earth with powers & abilities somewhat below those of mortal men. Don Rosa! Who can change the course of intelligent conversations...twist facts in his bare hands! And who, disguised as himself (wild-eazmered columnist/cartoonist for the top comic-fanzines) fights a never-ending battle for truth, justice, and the American way!!! (I couldn't bring myself to temper with that last line.)

But speaking of stamps (?), it occurs to me that it's been some months since I mentioned that whenever a reader sends in some questions, it would be nice if he included a few stamps to cover my answer-hunting correspondence. I haven't been mentioning it lately inasmuch as readers seem to always remember the stamps nonetheless, and it never was something I required at any rate. I leave it up to the questioner's generosity -- If he feels particularly miserly & sends none, his questions get answered just the same. And incidently, a few 1¢ stamps might be nice, wot with the rates about to go up on my supply of 10 centers.

And incidently again...sometimes I receive a question that I wrestle with for some time and then, for one reason or another, justly or unjustly, decide not to print. If this has happened with any queries YOU sent in...sorry...if you sent any stamps with the lost questions, then you've got some freebie queries coming. Okay?

COMIC BOOK HALL of FAME

Steve Alan Bennett nominates as the single all-time greatest comic, GIANT-SIZED MYSTERY #5 for Kirby's "Fog & The Frog Death"; and Walter Rodgers nominates this same issue as well.

John Baker's favorite is UNCLE SCROOGE #54 ("Billion Dollar Safari") which he says compares favorably with the likes of UF ¼ COLOR #386 or DD ¼ COLOR #238.

Craig Henderson (my TV consultant) nominates FLASH #137, JLA #21 & #22 (returns of the JSA) and SPIDER-MAN ANNUAL #2 (a popular choice); Robert Kitley names UNCLE SCROOGE #13("The Land Beneath the Ground"). Jack Stutzman chooses SWAMP-THING #6, ASTONISHING TALES (Deathlok) #27, AMAZING ADVENTURES #5 (Killraven) & TOMB OF DRACULA #29.

Kenneth Todowitz's choices are (one of MY favorites) SUPERMAN #149 ("The Death of Superman") and AVENGERS #4 (return of Capt.America).

Phil Stanhad nominates the Dr.Strange serial in MARVEL PREMIERE #11-14; And Norm Wilkerson brings on a big finish with a true classic: WALT DISNEY'S CHRISTMAS PARADE #1 ("A Letter To Santa").

And last time I was around that the Comic Hall of Fame feature wasn't getting any attention!

Remember a few months back when I got all flustered about how "fandom" uses the misnomer of "COLOR" when referring to ¼ COLOR" comics...how at NO time did that series EVER refer to itself as"COLOR" comics; right? I've been asked to recap the history of ¼ COLOR & ONE SHOT comics from Dell to explain that earlier series as well. The first series of ¼ COLOR was in 1939-1942 and ran 25 issues: #1-18 had no general title (each issue featured a different character), while #19-25 had the small sub-title of "¼ COLOR COMIC" on the cover. The second series ran 1942-1962: #1-99 had "¼ COLOR COMIC" on the cover, #83-99 had both "¼ COLOR" on the cover and the initials "O.S." in the interior code (designating it as "ONE SHOT"), and #100-135a merely had the interior "O.S." code. But no matter HOW you slice it, there's nothin' here called"COLOR" comics.

Last issue I was asked for an index to "Little Annie's Fanny". Art Scott sent one in, indicating the issues of FLATBOY that Annie was featured in & the artists working on each installment. Keep in mind that Annie was regularly written & pencilled by Harvey Kurtzman, inked & watercolored by Will Elder, and lettered by Bob Price. () = number of pages. LS = Larry Siegel script assist.

FLATBOY

#1:Oct.'62 (6)		#23:Dec.'65(1)-Heath&Jaffee	#45:Jan.'70(5)
#2:Nov.'62 (4)		#24:Jan.'66(6)-Davis	#46:May '70(5)
#3:Dec.'62 (4)		#25:Mar.'66(3)-Heath&Jaffee	#47:July'70(4)
#4:Jan.'63 (6)		#26:May '66(5)-LS & Davis	#48:Sep.'70(4)
#5:Mar.'63 (4)		#27:July'66(1)-Heath	#49:Oct.'70(3)
#6:Apr.'63 (3)		#28:Sep.'66(5)- " & LS	#50:Dec.'70(5)
#7:May '63 (2)		#29:Oct.'66(4)-Davis	#51:Jan.'70(5)
#8:July'63 (2)-Russ Heath		#30:Dec.'66(4)- " & LS	#52:Apr.'71(4)
#9:Sept.'63(4)-Heath		#31:Jan.'67(4)-Heath	#53:June'71(3)
#10:Nov.'63 (4)-Heath		#32:May '67(5)-Davis & LS	#54:Sep.'71(4)
#11:Dec.'63 (7)-Heath		#33:Aug.'67(3)-LS	#55:Dec.'71(4)
#12:Jan.'64 (6)-" & A.Roth		#34:Sep.'67(4)-Heath & LS	#56:June'72(5)
#13:Apr.'64 (5)-Heath		#35:Dec.'67(5)-LS	#57:Sep.'72(4)
#14:July'64 (5)-" & P.Coker		#36:Jan.'68(4)-Davis & LS	#58:Nov.'72(5)
#15:Sep.'64 (5)-" & A.Jaffee	#37:Mar.'68(5)- " "		#59:Jan.'73(4)
#16:Oct.'64 (3)-" & J.Davis	#38:June'68(5)- " "		#60:June'73(3)
#17:Dec.'64 (5)-Heath	#39:Dec.'68(5)-LS		#61:Aug.'73(2)
#18:Jan.'65 (6)-Jack Davis	#40:Feb.'69(4)-Davis & LS		#62:Nov.'73(3)
#19:Feb.'65 (5)-Heath&Fritz	#41:May '69(4)-LS		#63:Jan.'74(3)
#20:May '65 (5)-Davis&Fritz	#42:July'69(4)		#64:June'74(3)
#21:July'65 (5)- " "	#43:Oct.'69(4)		#65:Dec.'74(3)
#22:Oct.'65 (5)- " "	#44:Dec.'69(3)		#66:Mar.'75(3)
			#67:Aug.'75(3)

Paul Levitz tells me that the all-time most prolific comic-book artisans (a question last issue) are: WRITER-Robert Kanigher, whose career spans 19½l to date, and has never dropped below a book a week, and at times 30 pages per week for 20 years straight! The most prolific ARTIST is probably /and Kirby. And the most prolific colorist is possibly DC's Jerry Serpe or Jack Adler, both with over 35 years behind the brush each.

John Fiehel mentions a few more non-existing comics -- there was no ARCHIE GIANT SERIES #36-135 (it jumped from #35 to #136 with the puzzling addition of a "1"); there was no King TOPSIE #23 (like their BLONDIE #176 & PHANTOM #29); two series I shudda' mentioned last time, there was no DC 100-PAGE SUPER-SPECTACULAR #1-3 or SUPER DC GIANT #1-20. To expound on this next point, Mike Teifenbacher tells me that the reason that King skipped those issues (or Charlton actually) was that those numbers WERE published overseas, and to publish them again in America (which would then be translated into overseas' editions) wudda confused the issue. Also, John tells me that the reason that there was no Gold Key RIPLEY'S #3 was that the series ran thus: RIPLEY'S TRUE GHOST STORIES #1(6/65), RIPLEY'S TRUE WAR STORIES #1(11/65), RIPLEY'S TRUE GHOST STORIES #2(10/66), and then RIPLEY'S #1 to date (regarding the others as RIPLEY'S #1-3). #5 was another ...TRUE WAR STORIES issue, so the PRICE GUIDE entry of"TRUE WAR #1-5"is erroneous (TRUE WAR #2-4 being more non-existant comics).

Greg Vander Leun has still more Alfredo Alcala art for that index: HOUSE OF SECRETS #100, OZ #1, MAGIC CARPET #1, ARRGH #2,3, CAPT.MARVEL #35, GIANT-SIZED CHILLERS #1, GS MAN-THING #3, KA-ZAR #6,8, MAN-THING #14 & 15. And Alex Nino also worked in SAVAGE SWORD OF CONAN #5 & 6 and KA-ZAR #5.

Obo. One Drastic Fubar! Just one. A teensy one. I made the passing remark about a planned comic that was never published:"'CAPT.SHAZAM' from Tower"...I meant to say from Lightning (FATMAN publisher). Okay?

W.ROGERS ABBOTT -- Oklahoma City, Oklahoma.
WHEN DID ALL THESE COMIC COMPANIES START? WHEN WAS THEIR FIRST COMIC? DC, MARVEL, DELL, CHARLTON, KING, ARCHIE, ACG, ECG???

Okay-dokey...lesses' -- DC's first comic was NEW FUN #1 (Feb. 1935); Marvel(Timely)'s first was MARVEL COMICS #1(Oct./Nov. 1939); Dell's first comic was FAMOUS FUNNIES SERIES ONE in early 1934; Charlton's first? I dunno!...maybe LAWBREAKERS #1 in 1953?; Goldkey was an outgrowth or branch-off (or wot-ever) of Dell in 1963; King's first was either POPEYE #81 or BLONDIE #163 (both Aug.'66); ACG? ADVENTURES INTO THE UNKNOWN #1 (1948? maybe?; EC was a branch of DC's All-American faction around 19h6...I think their first solo effort was LAND OF THE LOST #1 (July'h6) maybe?; Archie (MLJ)'s first comic was BLUE RIBBON #1 (Nov.'39).

While we're at it, a few others: Fawcett-WHIZ #2(Feb.'hO); Fiction House-JUMBO #1(Sept.'38); Fox-WONDER #1(May'39); Nedor-THRILLING #1(Feb.'hO); Ace-SURE FIRE #1(Jan.'hO); Quality-FEATURE FUNNIES #1(Oct.'37); David McKay-ACE #1(Apr.'37).

JOE BORBAS -- Trenton, New Jersey.
HOW MANY PREVIOUSLY UNPUBLISHED GOLDEN AGE STORIES HAS DC PUBLISHED IN RECENT YEARS???

The only ones I know of are the ones you list in your note: Atom in BATMAN #236; Black Canary in DC SPECIAL #3 and ADVENTURE #399; Dr.Mid-nite in ADVENTURE #h16; Flash in FLASH #204 & 214; Green Lantern in GL #88 and AMAZING WORLD OF DC #3; Wildcat in 100 PAGE SUPER SPECTACULAR #6; Wonder Woman in DC SPECIAL #3 & WONDER WOMAN #196 & AMAZING WORLD OF DC #2. There was also a 7 Soldiers of Victory story that was based on a 30 year old script -- it was serialised in ADVENTURE #h38-hh3.

JOE LOEW -- Toronto, Ontario, Canada.
COULD YOU LIST ALL THE APPEARANCES OF DAREDEVIL???

Sure - but I got this data from Marvel-indexer George Olshevsky who lives right up the road in Toronto with you, g'long silly ya'.

DAREDEVIL #1-date. (r-reprints)	STRANGE TALES #156.
SPIDER-MAN #16,18;	CAPT.AMERICA #151,179.
ANNUAL #3; GIANT-SIZE #3r.	IRON MAN #7,35,36,60 (plus
KA-ZAR QUARTERLY #1-3r.'	DD figured into that long
AVENGERS #60,82,110-112;	Thanos epic that we went
ANNUAL #2.	into in-depth a few issues
DEFENDERS #7; GIANT-SIZE #3.	back).
FANTASTIC 4 #39,hO,73,116;	MARVEL TEAM-UP #13, 25.
ANNUAL #1 (of course!).	" TWO-IN-ONE #3.
JOURNEY INTO MYSTERY #hh.	CLAWS OF THE CAT #4.
THOR #233.	GHOST RIDER #7.
HULK #152 (as Matt Murdock).	MAN-THING #1.
SUB-MARINER #h0.	MARVEL TALES #11r.
MARVEL SUPER-HEROES #1r,22-31r.	" ADVENTURE #1-date(r).

There might be a few cameo appearances not listed here (but I doubt it); and George's encyclo-index hasn't been up-dated for 1975 yet. Imcidently, George is now publishing his in-depth Spider-Man index which includes full cover repros for the entire series. And George still plans his giant Timely index (cover repros of each-&-every issue) but he still needs all of 11 more issues to complete his set! Pooooor baby!

WHO WAS THE USUAL WRITER FOR TOWER COMICS???

The only Tower scripter I know of was Steve Skeates. Others?

RICH MATTHEWS -- Morgantown, West Virginia.
COULD YOU TELL ME WHAT ISSUES OF 'JIMMY OLSEN' KIRBY WROTE & DREW; AND WERE THEY PART OF THE TRILOGY???

Jack Kirby wrote, drew & edited JIMMY OLSEN #133-139,1il-1l8 (#1l0 being a reprint issue). These were part of the "Fourth World" series (as proven by a cover blurb on #139), making this the fourth book in the trilogy...you can wrestle with that quandary yourself - I'm too tired. Duh. Harts to think.

WHAT ABOUT THE GOLDEN AGE SANDMAN? HOW DID THEY EXPLAIN THE TRANSITION TO THE SIMON & KIRBY STYLE???

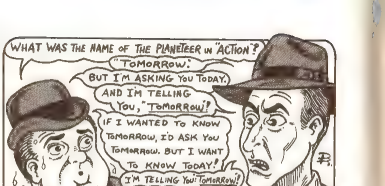
ADVENTURE #69 saw Sandman get his costume & sidekick (Sandy), and #72 brought Simon & Kirby to the scene. How was the hero's switch in motus operandi explained? Easy. T'weren't.

WHY IS 'DOOMSDAY + 1' NUMBERED'VOLUME 2'???

Why 'dnaw' world did you single out that one particular title? Every last one of Charlton's and DC's comics use this volume system wherein the volumen number denotes the calendar-year of publication. The January 1976 issue of DOOMSDAY + 1 is "vol.2, #1" denoting that this is the 2nd calendar-year of publication. Similarly, the new Jan.'76 ACTION is vol.39,#h55 (39th year of publication). Savvy?

WHAT ISSUES OF TIMELY COMICS FEATURED THE RETURNS OF CAPT. AMERICA, SUB-MARINER AND HUMAN TORCH???

Technically these were Atlas comics, and were thus:
YOUNG MEN #24(Dec.'53) to #28(June'5l); HUMAN TORCH #36(Apr.'5h) to #38(Aug.'5h); SUB-MARINER #33(Apr.'5h) to #h2(Oct.'55);
MEN'S ADVENTURES #27(May'5h) & #28(July'5l), and CAPT.AMERICA #76(May'5h) to #78(Aug.'5h).


WHAT WAS THE NAME OF THE PLANETEER IN 'ACTION'?
TOMORROW.
BUT I'M ASKING YOU TODAY.
AND I'M TELLING YOU, TOMORROW!
IF I WANTED TO KNOW TOMORROW, I'D ASK YOU TOMORROW. BUT I WANT TO KNOW TODAY!
I'M TELLING YOU TOMORROW!
WHAT IS HIS NAME?
NO, NO... HE'S ON SECOND.

DAN WALENT -- Tempe, Florida.
THE TOMMY TOMORROW STUFFS IN 'REAL FACT'#6 & 8 HAD TT SENT IN THE 1960'S, 'REAL FACT'#13 & 16 AND EARLY 'ACTION' APPEARANCES (#127 ON) PLACED TT IN 1988, AND LATER 'ACTION'S HAD TT SET IN THE 2050S. WHAT EXPLANATION WAS GIVEN (IF ANY) FOR THESE SWITCHES??? IN WHICH 'ACTION' DID TT FIRST MEET HIS PARTNER ERNEST WOOSTER? WHICH 'ACTION' HAD TT ART BY CURT SWAN??? JIM MOONEY??? WHAT TIME PERIOD IS COVERED IN TT'S 'SHOWCASE' APPEARANCES??? DOES BRENT WOOD APPEAR IN 'SHOWCASE'??

Stop me if I'm mistaken, but I seem to detect an interest in Tommy Tomorrow on your part. No explanation was given for TT's switch from the 1960s to 1988; I don't know about the switch to 2051... it occurred in an ACTION that I lack, but I can say it occured somewhere betwixt #145 & 152, and it was at that same time that TT gained his partner Mr.Wood. 'Good ol' Curt Swan did TT in ACTION #127-171; Mooney did most of the remainder of TT's appearances in ACTION #172-251 and WORLD'S FINEST #212-12h. TT's SHOWCASE appearances (#h1,42,44,46 & h7) were seemingly based on an entirely new TT character: TT is now a fledgling cadet at the Space Academy (instead of a seasoned colonel)and the entire supporting cast has changed; no specific year of setting is mentioned.

GARTH WHETZEL -- Sharon, Pennsylvania.
APPROXIMATELY WHAT ISSUES OF 'SUPERMAN' & 'ACTION' FIRST & LAST FEATURED WAYNE BORING ART??? WHO USUALLY DID BORING'S INKING???

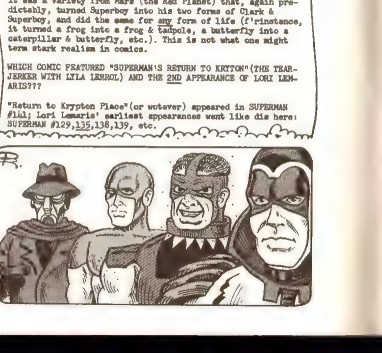
Boring was with Siegal & Shuster since 1938 and was working on Superman since his inception, as well as being the first ghost artist on the feature. The last SUPERMAN with Kane's art was #1h3(Feb.'6l) and the last ACTION was #275(Apr.'6l). Boring made a brief comeback with SUPERMAN #189,190 & 200 and ACTION #342-357 (circa Aug.'66-Dec.'67). I don't know who did the Boring inks on that Boring work...but I never found it as such.

WHEN DID RED KRYPTONITE FIRST BEGIN CAUSING THOSE UNEXPECTED THINGS TO HAPPEN TO SUPERMAN, AND WHEN WAS ITS ORIGIN OF PASSING THROUGH A RED COSMIC CLOUD GIVEN???? 'SUPERMAN'#128???

Well, now, it should be noted that the very first appearance of Kryptonite in SUPERMAN #61, the story was red. SUPERMAN #128 was possibly the second Red Kryptonite appearance (in that'n, it was a mineral from the future that caused Superman to lose his powers for 2 hours, quite predictably). But Red K's first showing was in ADVENTURE #255(Dec.'58) where it was a variety from Mars (the Red Planet) that, again predictably, turned Superboy into his two forms of Clark & Superboy, and did the same for any form of life (f'rinstance, it turned a frog into a frog & tadpole, a butterfly into a caterpillar & butterfly, etc.). This is not what one might term stark realism in comics.

WHICH COMIC FEATURED 'SUPERMAN'S RETURN TO KRYTON'(THE TEAR-JERKER WITH LYLA LERROL) AND THE 2ND APPEARANCE OF LORI LEMARIS???

"Return to Krypton Place"(or wotever) appeared in SUPERMAN #1il; Lori Lemaris' earliest appearances went like dis here: SUPERMAN #129,135,138,139, etc.



EXACTLY WHERE & WHEN DID THIS COLOR OF AQUAMAN'S GLOVES CHANGE FROM YELLOW TO GREEN???

Aquaman's gloves were first shown as green in ADVENTURE #264 (Sept.'59). Do you need to be more exact than that? It specifically occurred when Aquaman, fool that he was, tossed his gloves in the washer with his trunks, thinking his green trunks were color-fast.

Would I lie to ya'?

DAVID HISSONG JR. -- Mt.Vernon, Ohio.
IS "KENO" YOUR NAME, OR WHAT???

Heph! Is Hissong your name, or are you stating a banana?! If you must know, Keno is my first name. I use it in my mailing address to readily recognize IC mail. Don is one of my middle names (not Donald), as is Wm. My confirmation name (for the Catholics in our nonsectarian audience) is Joseph; Gustalo is the branch of the Ross family living in America. That makes me Keno Don Ugo Joseph Gustalo Ross, and for once I'm NOT kidding! I'm the first American generation of Italian immigrants ...and a direct descendant of Titian (with titian hair to prove it). But enough about me! Let's talk about you! Where did you get those lovely blue eyes?

DAVE & SUE BATES --Savannah, Georgia.
WAS THERE AN 'OUT OF THIS WORLD' COMIC FROM AVON???

In June 1950 Avon published OUT OF THIS WORLD #1, which seemingly served as the #1 for Charlton's #2-16 inasmuch as I've never come across a Charlton #1 issue for that title.

WHAT DO YOU KNOW OF AN OLD SUPER-HERO NAMED JACK OF SPADES?

Just that he appeared in TOPS IN HUMOR #2001, a one-shot published long before that manner was fashionable, a 7½"x5" comic from Consolidated in 1944.

STEVE JOHNSON -- Boulder Creek, California.
DO YOU HAVE ANY INFORMATION ON THE SCARLET PHANTOM???

This fella' made a one-shot show in ALL NEW SHORT STORIES #2 (March,'53); he had no alter-ego, I've told (which means he was BORN in full costume). This was a strip that Joe Kubert once submitted as a sample to the Harry Chesler Shop...it later saw print. And Mr.Kubert was never paid for it (nothing like trying to stir up a lil' trouble).

BETSY ROSS HAD HER ORIGIN AS GOLDEN GIRL IN 'CAPT.AMERICA' #66, BUT SHE WAS ACTUALLY INTRODUCED IN #65, CORRECT? IF SO, CORRECT YOUR ENTRY IN YOUR 'CAPT.AMERICA' INDEX.

Sir, you're out ms to the quick. However, my quick has been attacked before, and bears the scars of many battles.

RUTH BELL -- Alton, Illinois.
WHICH ISSUES OF 'JUMBO' HAD SHEENA & WHICH WERE BY BOB POWELL?

Sheena appeared in JUMBO #1(Sept.'38) to #167(Mar.'53), as well as SHEENA #1(Spring'42) to #10(Winter'53), JUNGLE #158(Sp.'53), KA'AHOA #6(Summer'53) and 3D SHEENA ('53). Powell drew the feature in JUMBO #2-28; other artists included Will Ritmer('38), Mort Meskin('38), John Calardo('42), Robert Webb('42-50), W. Thomas('38-53), & D.Zolnerowich('41-2).

STERANKO'S 'HISTORY OF COMICS'(VOL.II, PG.4) MENTIONS SOME GOLDEN AGE 'JUNGLE TWINS'; ARE THESE THE SAME CHARACTERS AS IN THE CURRENT GOLD KEY TITLE???

Nnnnuh. Not t'all. The original Jungle Twins were in NICKLE #1-7; the story involved Bill & Steve Dale: Steve had been lost in Africa as a baby while Bill had been brought up in New York. The set-up was that Bill heard of Steve doing a Tarzan-type gig on the Dark Continent, and journeyed there to find his long-lost twin brother.

GREG ROSENTSON -- Des Moines, Iowa.
CAN YOU LIST ALL THE LONE RANGER'S COMIC BOOK APPEARANCES???

Wuh, shore, pahdnuh: The Lone Ranger!
BLACK & WHITE #3 & 7 ('48). LONE RANGER #1(Jan.'48)to #120(Jn'58). 4 COLOR #82,98,118,125,136,145,157; #312(Tonto); #369 & 392(Sil'ver). LONE RANGER'S WESTERN TREASURE #1,2 & 12-13 GOLDEN WEST #3 ('53-55) LR'S MOVIE COMIC (1956). LR GIANT #1('66). LR #1(Sept.'48)to date.

MARCH OF COMICS #165,174,193,206,215,225,238,310,322,338,350.
ICE-CREAM GIVEAWAY ('59). CHEERIOT'S GIVEAWAY #1 & 2 ('45).
FUTURE #1(June'40)to #4(Sept.'40). FEATURE BOOK #21 & 24('41).
KING #50(June'40)to #145(May'48). MAGIC #17(Dec.'40)to #115('49).
ACE #135(June'48)to #143(Feb.'49).
Also: SILVER #3(July'52)to #36(Oct.'60). TONTO #2(Ag'52)-#3('58).

CAN YOU LIST ALL THE FEATURES IN 'ALL-STAR WESTERN','ALL-AMERICAN WESTERN', & 'WESTERN COMICS' FROM DC???

Ah'd be rite hohnuhed.:
=WESTERN #1(Jan.'48) to #85(Jan.'61) --
Wyoming Kid:#1-79,81-85; Wyclista:#1-4; Rodeo Rick:#1-70?;
Jim Sawyer, Cowboy Marshall:#1-42; Nighthawk:#5-76; Pow-Wow Smith:#13-85; Matt Savage, Trail Boss:#77-85.
=ALL-STAR WESTERN #58(Apr.'51) to #119(June'61) --
Trigger Twins:#58-116; Strong Bow:#58-100?; Roving Ranger: #58-64; Johnny Thunder:#67-119; Don Caballero:#58-64; Falsy of the Fighting 5th:#65-115; Super-Chief(super-hero):#117-119.

My collection of the next one isn't complete so bear with me=
=ALL-AMERICAN WESTERN #103(Nov.'48) to #126(June'52) --
Johnny Thunder:#100(ALL-AMERICAN COMICS)-126; Falsy of the Fighting 5th:#103-126; Minstrel Maverick:#103-126; Overland Coach:#103-126...i guess...maybe...

JOHN RAJCA -- Philadelphia, Pennsylvania.
PLEASE PUBLISH A BREAKDOWN OF THE CURRENT CHARLTON 'PHANTOM' ARTISTS & WRITERS.

Artists -- Bill Ligname:#1-2i,26-28,35; Sal Trapani:#30; Jim Aparo:#31,32,34,36-38; Pat Boyette:#33,39-59; Frank Bolle: #61 & 65; Don Sherwood:#66; Don Newton:#67 & 68. #2? was newspaper strip reprints(I think), there was no American #29, and #60-63 were reprints of Italian issues.
Cover Artists -- ? paintings:#1-17; Ligname:#18-28; Aparo: #30-38,60,61; Boyette:#39-59; Bolle:#62-65; Sherwood:#66; Newton:#67-date.
Credited Writers -- Dick Wood:#31-33; Norm DiPlumb:#34-38; Joe Gill:#39-59,61-67?; Nicola Cuti:#68.

ED GARBRIEL -- East Syracuse, New York.
WHAT ISSUES OF 'LITTLE LULU' DID JOHN STANLEY DO??? DID HE EVER DO OTHER FEATURES BESIDES "LITTLE LULU"&"TUBBY"???

Stanley did the script & pencils for the contents of the LULU & COLOR, plus LITTLE LULU #1-175(at least); he did the inks & pencils on these covers. Besides Lulu & Tubby, Stanley drew (pencils only) and wrote(?) these features either as a rule or on occasion: Raggedy Ann, Peterkin Pottle, Nancy & Sluggo, Donald Duck(!), Bugs Bunny, O.G.Whiz, Nellie the Nurse, Melvin the Monster, Cheo Cheo Charlie, Linda Lark, Thirteen Going on 18, & Miss Peach, all for Dell. Stanley had previously worked on Paramount (Little Lulu?) cartoons, done gags for "The Man Trekker" magazine & others, & free-lanced for general work. His first comic book staff appeared in MICKEY MOUSE MAGAZINE.

I JUST DISCOVERED "TINTIN" THROUGH THE ATLANTIC-LITTLE BROWN EDITIONS...WHAT CAN YOU TELL ME ABOUT HERGE? IS HE STILL ALIVE? WHERE DID TINTIN ORIGINALLY APPEAR? HAS TINTIN APPEARED IN ANY OTHER FORM (MOVIES, CARTOONS, COMIC BOOKS, RADIO)???????

I'm no expert on this European feature...but I've already done a complete Tintin index in HERGE(IC)#115. Herge is still alive, in his 70s or 80s or summat's like that, and still draws most of Tintin! As for other forms Tintin has taken, all I know of is at least two movies (live action): "Tintin & the Mystery of the Golden Fleece"(1961)and "Tintin & the Temple" and "Tintin & the Blue Oranges"('65)di:Philippe Condroyer. I've seen listings in TV GUIDE for possibly another movie with the American retitle "Titan" that's obviously, by the storyline listing, a Tintin feature.

RUSS MANERAS -- Chicago, Illinois.
THE PRICE GUIDE LISTS THE 1930 'MICKEY MOUSE BOOK' AS FEATURING "THE ORIGIN OF MICKEY MOUSE". WHAT THE HECK KIND OF ORIGIN COULD MM HAVE? WAS HE LAUNCHED TO EARTH IN A ROCKET WHEN HIS HOME WORLD EXPLODED???

Quoting from a letter from Jerry Bails: "MM's origin? I presume he had a mother & father like all of us. Well, they weren't exactly like my parents; for all I know, mice can reproduce parthenogenetically. I recall a Medieval recipe for growing mice, and I'm sure Walt could've found all the ingredients under the back stairs at Central High in good ol' K.C.,Mo." It seems rather obvious to me that both my readers & my consultants have been reading my IC columns too long in the sun! Seriously though (never!) I imagine MM's origin dealt with his creation by Walt Disney (or Ub Iwerks, or whoever).

WHO DID THE COVER OF 'TALES OF SUSPENSE' #3? IT LOOKS LIKE JOHN BUSCEMA, BUT IT'S FROM MAY 1959.

Buscema first went to work for Marvel (Atlas) all th'way back in 1948 (though it IS true that from 1950-66 he worked mainly with Orbit, Dell, ACG, or Charlton). Still, that TOS #3 cover does seem to be by Buscema...the only other hint of a possibility I see in it might be Don Heck.

JOHN BAKER -- Grudyville, Kentucky.
WHAT TITLES HAS HORACE L.GOLD WRITTEN FOR, AND DID HE USE A PEN NAME???

I dunno' about any pseudonyms, but Horace was an editor of GALAXY and IF science-fiction pulps/digests, and an editor & writer for Sparkle comics (including GREEN LAMA). Gold also scripted for DC from 1942 to 1957, writing for such titles as SUPERMAN, STRANGE ADVENTURES, MYSTERY IN SPACE, etc.

BAXTER CLIFFORD -- Miami, Florida.
THE 'MUMBO READER' STATES THAT HARVEY KURTZMAN WORKED ON "LANCE LIGHTNING" IN COMICS. THERE WAS A "LASH LIGHTNING" IN 'LIGHTNING' COMICS BUT THAT WAS CREDITED TO OTHERS AND WAS TOO EARLY TO BE H.K. WAS THERE EVER A "LIGHTNING" COMIC??? DID "LASH LIGHTNING" APPEAR ANYWHERE BESIDES 'LIGHTNING'???

There was never a "Lance" Lightning -- that was wotcha' call one a' yer typos. Lash Lighting DID previously go by another handle, but that was "Flash" Lightning. Harvey Kurtz'K did indeed work on Lash...he'd been with that company (Ace) since 1943! For Ace, Harv did Lash, Magno, Unknown Soldier, & Paul Revere Jr.; in 1943-44 he worked for Quality on Flatfoot Burns, & Bill the Magnificent; Aviation Press(1945-46)(Black Venus; Prise(1946's)(Black Bull); Fox('40s); DC('40s); gags for Atlas and Toby in the late '40s; and of course, as editor/writer/artist for EC, 1950-55.
As for ol' Lash, he appeared in SURE-FIRE LIGHTNING vol.1, #1(June'40) to vol.3,#3(June'42)(whole #1-14); FOUR FAVORITES #1(Sept.'41)to #22(March'46). Other artists included Jim Mooney('41-42), Dave Berg('42), Herbert Holmstadt('41-42), & Nina Albright('45).

STEVEN ALAN BENNETT -- Akron, Ohio.
SPIDER-MAN HAS ALWAYS WORKED OUTSIDE THE LAW AND THE POLICE MANY HUN FOR QUITE A FEW CRIMES! (AT LEAST 3 CHARGES OF MURDER); HOW MANY CRIMES HAS HE BEEN ACCUSED OF???

Hnh. I give! However many, he's only wanted on suspicion, for questioning.

WHAT PAPERS STILL CARRY "POPEYE"? IS IT STILL TITLED "THIMBLE THEATER"???

Jerry & Mike at Mancmonse Falls tell me that as of 1971, "Popeye" was being carried daily in 99 papers, and in 83 papers on Sunday (though it has undoubtedly dropped a bit since then); the daily is titled "Popeye", but I was surprised to learn that, though the logo is often clipped to save space, the Sunday strip's official title is still "Thimble Theater"!

I'VE HEARD A GREAT DEAL ABOUT A STMDICATED STRIP "DOUBLE EAGLE". HOW MANY PAPERS CARRY IT???

I believe "Double Eagle" is just something like "The Fer-twilleby Papers"...a strip that was once carried in a college paper, and is now seeing some exposure in fandom.

JOHN IAVARONE -- Albany, New York.
WHO DID THE ART IN 'SLAM-BANG'#3???

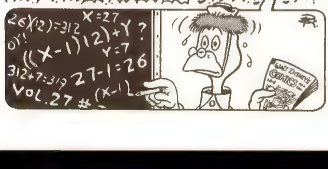
"Lucky Lawton" was by Harold Sharp, therein; that's all I know.

DID WILL EISNER DO ANY WORK FOR DYNAMIC COMICS???

In a word: No.

IRA MATETSKY -- Baldwin, New York.
HOW DO YOU TRANSLATE WDG&S VOLUME NUMBERS INTO WHOLE #S???

Great Honk! You can figger that out by just looking at the WDG&S index I've been running, or by simply knowing that WDG&S has always been a monthly comic. A volume covers a full year of 12 issues. Therefore, you simply take the number of completed volumes (an issue in vol.6 has only completed 5 volumes), multiply it by 12 (issues per volume), and add issue # of the current volume. F'instance:
Vol.8,#5 = ((8 - 1) x 12) + 5 = #89.
axiom: Vol.X,#Y = ((X - 1) x 12) + Y = whole #.
Or if this is STILL too difficult, you could cheat, and simply look on the front cover or bottom panel of the splash page and READ the doggoned number! Farchrissakes, it's WRITTEN RIGHT THERE! &%#@&!!!



WHAT WERE THE FIRST FANZINES PUBLISHED???

I presume we're talking about comic fanzines (I'm told by Jaff Gorrell that that's a"Reasssque lead-in remark"). The very first comic-book fanzines were devoted to EC comics and published during the early '50s; Rhob Stewart's EC FAN BULLETIN may have been first. Jim Taurbalis also published his FANTAST COMICS during the early '50s, for fans of SF comics. The first modern comic fanzine was ALTER EGO #1 published in March 1961 by Vaughn Jerry Bails & Roy Thomas. Shortly before that, however, XERO, a SF fanzine, featured a regular comic column, "All In Color For A Dime". ("For a dime"! Isn't THAT a laugh!)

WHY WERE THERE SO MANY 3D COMICS IN 1953 AND SO FEW AFTERWARDS?

It was just a new idea that all the comic publishers & movie producers jumped on for a few months. 3D comics were (& are) simply a novelty...quite interesting at first, but quick to become a nuisance. The public saw a few 3D comics & movies, they realized that, even with only 2 dimensions, regular comics & movies still looked better.

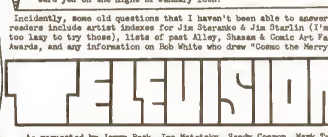
F.W.MARSHALL -- Euclid, Ohio.
HOW MANY YEARS DID BOB KANE ACTUALLY DRAW "BATMAN"???

I've heard all sorts of reports, all the way to Kane hardly EVER drew Batman, and had NOTHING to do with its creation. All I can say for sure is (regardless of the perpetual Kane by-line) Kane drew Batman off & on from 1939 up till his name being removed during the mid-60s Spanking of creators' by-lines, the late news tonight claimed that a settlement was reached with Jerry Siegal & Joe Shuster to the effect that they'll each receive royalties of 20 grand a year, plus the return of their by-line to "Superman" strips. Ha.

ISN'T IT TRUE THAT THE ACG WRITER KURATO OSAKI WAS A PSEUDONYM USED BY EDITOR RICHARD HUGHES? ISN'T IT TRUE THAT HUGHES WROTE MOST ALL OF ACG'S STORIES UNDER DIFFERENT PENNAMES: SHANE O'SHEA, LAFCADIO LEE, LEW ZIMMER, ETC.???

Jees! You sound like a prosecuting attorney! Tet I'm told that yes, Virginia, there is a Kurato Osaki, no Evelin'. Ask him. Still, Hughes may have written under those other names; after all Stan Lee is credited to more work than even that. And where were you on the night of January 16th?

Incidentally, some old questions that I haven't been able to answer for readers include artist indexes for Jim Steranko & Jim Starlin (I'm just too lazy to try those), lists of past Alley Shanas & Comic Art Fan Awards, and any information on Bob White who drew "Cosmo the Merry Martian



As requested by Jerry Beak, Ira Matetsky, Sandy Conron, Mark Trost, & others, I've chosen this issue to begin my "Batman" TV index, since this RBCC's appearance will mark the show's 10th anniversary (hard to believe, huh?). My index is based, in part, by the comic done by Tom McGeehan. Believe it or else, I haven't received a single new nomination for the TV Hall of Fame (individual episodes).
Last issue I was asked for the real name of the #99 character on "Get Smart". Though both Craig Anderson & Mike Tiefenbacher assure me that #99's true name was never revealed, John Astolfi claims that at the #86/#99 wedding, #99's name was given as Susan Hilton. (???)
Mike Tief tells me that the weird TV series hosted by Roald Dahl that preceded "Twilight Zone" one year was called "Way Out". But it couldn't have been a network series 'cause I find no evidence of it.

Mike Tiefenbacher sends me a batch of data:
Another recurring villain (or villainess)(villain-person?)+
Linda Little Press(Shelly Marmon)on "Lorado".
"Monkees" reruns+ Mike says that, CONTRARY to wot I was told last issue, "Monkees" reruns (and Saturday morning reruns) ALL had new songs in place of the oldies.
My History of TV Westerns Index+ I seem to have forgotten only one more series -- "Dirty Sally". Incidently, several people misunderstood one of my remarks: I didn't omit shows like "Gunsmoke" or "New Land" on purpose! I simply didn't have any crystallized data on those series and thought I'd at least mention their titles so no one could accuse me of completely overlooking 'em. The remark I made about them not being "strict" Westerns was simply a half-hearted attempt to lighten my guilt in omitting them, not excuse it.

Mike Shonk, Craig Ramsdell & Kenny Jacowitz all sent in some additions to my lists of paperback series based on TV series:
++ Kolchak (2 TV movies), Beacon Hill(1), Medical Story(1), The Law(1), Doctors' Hospital(1+), Griff(1), Nakia(1), Sunshine(1), SWAT(1+), Invisible Man(1), Rockford Files(1+), Waltons(2+), Columbo(3+), Flying Nun(1), Police Woman(3+), Kung Fu(4+), McCloud (6+), Kojak(9+), Banachek(?), Mannix(1), Toma(2), Mansters, Sea Hunt, Beverly Hillbillies, Night Gallery(2), Twilight Zone(5), Dr. Who, Bewitched, Bargon, Laugh-In, Monkees(2), Leave It To Beaver, Bonanza, Lancer, and ghodonlynose how many others?

Charles Palmar tells me that the TV cowboy with the "swivel holster" was Josh Randall (Steve McQueen) on "Wanted:Dead Or Alive". The holster pivoted at the belt, thus Josh could fire his sawed-off rifle from the hip without wasting all that precious time drawing it.

Back to "8th Man" again: J.W.Clifford tells me that there is a Kanji (Chinese derived symbol) in Japanese which resembles an "8" (八) which means "sun" which is also the symbol for Japan. Significance? The "8" on "8th Man"'s chest may have been what I had suspected: a Japanese symbol chosen to suggest an "8" to Occidental viewers, and make sense to both audiences. In effect, In Japan "8th Man" may have been "Capt.Japan" or such!

Tony Boatright alerts me to another Anderson marionette: "Lady Penelope" about a bored heiress turned secret agent. Jim Main mentions 2 more: "Planet Patrol" and "Zero X".

F.W.Marshall -- Euclid, Ohio.
COULD YOU NOW INDEX ALL OF TV'S SCIENCE-FICTION SERIES INCLUDING SUCH FANTASY SERIES AS "TOPPER" & "BEWITCHED"??

I knew it was coming! See the index section!

GREG ROBERTSON -- Des Moines, Iowa.
PLEASE GIVE SOME INFO ON "STONEY BURKE" & "BOURBON ST.BEAT".

*"Stoney Burke"; 32 ep.; hour; 1962-63; debut 10/1/62; Dgstar; Stoney:Jack Lord; Cody Bristol:Robert Dowdell; E.J.Stocker: Bruce Dern; Ves Painter:Warren Oates. Created by Leslie Stevens.
*"Bourbon Street Beat": 39 ep.; hour; 1959-60; debut 10/5/59; Rex Randolph:Richard Long; Cal Calhoun:Andrew Duggan; Kenny Madison:Van Williams; Melody Lee Mercer:Arlene Howell. Both were ABC series. Stoney dealt with a modern rodeo, & Bourbon ST.Beat was about 2 detectives in New Orleans.

CAN YOU LIST THE TV (& MOVIE) APPEARANCES OF BRUCE DERN?

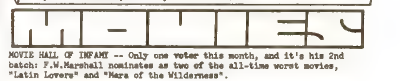
Aha! Of the new generation of actors, Bruce Dern is about the only one I like. He makes THE most despicable demented & degenerate of villains! Here's his life story:
Surfside 6/Daytime, Girl Unknown (11/9/61) ABC.
Ben Casey/Dark Night for Bill Harris (12/18/61) ABC.
Detectives/Act of God (12/29/61) NBC.
Stoney Burke/Series (10/1/62-63) ABC.
Law & Mr.Jones/Poor Eddie's Dead (10/4/62)ABC.
Wagon Train/Eli Bancroft Story (11/11/63) ABC.
Kraft Suspense Theatre/The Hunt (12/18/63)NBC.
Outer Limits/Zanti Misfits (12/30/63)ABC.
77 Sunset Strip/Lover's Lane (1/3/64)ABC.
The Fugitive/Come Watch Me Die(1/2/64) ABC.
Laf Hits/Night Caller (1/4/64) CBS.
Greatest Show On Earth/Last of the Strong Men (3/3/64)ABC.
Wagon Train/Those Who Stay Behind (11/8/64) ABC.
Alfred Hitchcock Theatre/Lonely Place (11/16/64)NBC.
12 O'Clock High/The Mission (4/2/65) ABC.
The Fugitive/Corner of Hell (2/9/65)&(12/6/66)ABC. CBS.
Wagon Train (4/18/65) ABC. Rawhide/Walk Into Terror(9/21/65)
Virginian/A Little Learning(9/29/65)NBC. Gunsmoke(10/9/65,
Shenandoah/The Verdict(11/1/65)ABC 11/27/65 & 10/1/66).
12 O'Clock High/Jones Boy(12/6/65)ABC. The Loner/To Hang
FBI/Peanut of Flesh(12/19/65)ABC. A Dead Man(3/12/66).
Big Valley (2/9/66, 3/30/66, 9/12/66, 12/4/67, 12/16/68)ABC.
Run For Your Life/Treasure Seekers(11/14&/66)&(10/25/67)NBC.
Bonanza(1/7/68)&/Gold Mine (3/8/70)NBC.
Lancer(10/68)CBS. Name Is Nightmare(11/10/68)ABC.
Gunsmoke/Long Night(2/17/69)CBS. NBC.
Then Came Bronson/Amid Splinters of the Thunderbolt(10/22/69),
Land of the Giants/Wild Journey(3/8/70)ABC.
High Chaparral/Only the Bad Come to Sonora(10/2/70)NBC.
Sam Hill:Who Killed the Mysterious Mr.Foster(2/1/72)NBC.
MOVIES ----
Wild River('60), Marnie('64), Wild Angels('66), The Trip('67), War Wagon('67), Will Penny('68), Castle Keep('69), Number One ('69), They Shoot Horses Don't They('69), Bloody Mama('70), Incredible 2 Headed Transplant('70), Drive He Said('71), The Cowboys('72), Silent Running('72), King of Marvin Gardens('72), The Laughing Policeman('73). Any others?

JIM MAIN --New Milford, Connecticut.
HOW ABOUT SOME INFO ON THE JAPANESE CARTOONS "GIGANTOR", "MARINE BOY", & "SPEED RACER"???

Yeah boy. "Gigantor"; 52 ep.; ½ hour; '66; story of the world's mightiest robot & his 12-year-old master in 2000 AD. "Marine Boy"; 78 ep.; ½ hour; ('65-'68); underwater superkid. "Speed Racer"; 52 ep.; ½ hour; '67; Speed, Trixie & his formula racer teach kids the fun of driving fast & getting killed.

STEVE JOHNSON -- Boulder Creek, California.
COULD YOU DO AN INDEX OF THE "PEANUTS" TV SPECIALS???

I can't, but ol' Greig Henderson can: (CB - Charlie Brown)
#1:A CB Christmas(12/9/65). #8:You're Elected, CB(10/29/72).
#2:CB's All-Stars (6/8/66), #9:There's No Time for Love, CB (3/31/73).
#3:It's the Great Pumpkin, CB (10/27/66). #10:A CB Thanksgiving (11/20/73).
#4:You're In Love, CB (6/12/67). #11:It's a Mystery,CB(2/1/74).
#5:He's Your Dog, CB (2/14/68). #12:It's the Easter Beagle, CB (4/9/74).
#6:It Was a Short Summer, CB (9/27/69). #13:Be My Valentine,CB(1/26/75).
#7:Play It Again, CB (3/26/71). #14:You're a Good Sport, CB (10/26/75).
All were written by Schulz, produced by Lee Mendelson, directed by Bill Melendes, music by Vince Guaraldi.



MOVIE HALL OF INFAMY -- Only one voter this month, and it's his 2nd batch: F.W.Marshall nominates as two of the all-time worst movies, "Latin Lovers" and "Wars of the Wildernesse".

Robert Kirby sends me a list of those missing Academy Awards/Short Subjects/Animated Shorts:
1968:Winnie the Pooh & the Blustery Day(WDP);
1969:It's Tough To Be a Bird(WDP). 1970:Is It Always Right To Be Right?(Bosustow); 1971:The Crunch Bird(Ted Petok);
1972:A Christmas Carol(Rich Williams/ABC); 1973:(still unknown);
1974:Closed Mondays(Lighthouse Prod.).

Mark Frost sent in a list of the "Cart.& the Kids" cartoons I was asked about. Done in sepia, in 1938-39 for MGM by Robert Allen & Isadore Freleng.
"Buried Treasure","Honduras Hurricane","Mama's New Hat","Old Smokey", "Pygmy Hunt","Seal Skinners", & "Winning Ticket".

DAVID HISSONG -- Mt.Vernon, Ohio.
IN THE ANTHOLOGY "WHEN DO WE GO FROM HERE" EDITED BY ISAAC ASIMOV IS A STORY CALLED "THE BIG BOUNCE" BY W.S.TEVIS ABOUT A RUBBER-LIKE BALL THAT BOUNCES HIGHER WITH EVERY LANDING. I'M WONDERING IF IT WAS THE BASIS FOR DISNEY'S "ABSENT-MINDED PROFESSOR" MOVIE???

Nope. My favorite live-action Disney movie was from a screenplay by Bill Walsh, based on a story by a Samuel W.Taylor.

STEVEN ALAN BENNETT -- Akron, Ohio.
COULD YOU GIVE ME A SUZANNE PLESHETTE FILM INDEX???

The Geisha Boy('58), Rome Adventure('62), 40 Pounds of Trouble('62), The Birds!('63), Wall of Noise('63), A Distant Trumpet('64), Fate Is the Hunter!('64), Rage To Live('65), Youngblood Hawke('65), Ugly Dachshund('65), Nevada Smith('66), Mr.Buddwing('66), Adv.of Bellwhip Griffin('67), Wings of Fire ('68), Blackbeard's Ghost('68), The Power('69), If It's Tuesday - This Must Be Belgium('69), Suppose They Gave a War & Nobody Came('69), Support Your Local Gunfighter('71).

JOHN D'AMANDA -- Miami Springs, Florida.
DO YOU HAVE INDEXES FOR THE WORK OF GENE RODDENBERRY OR MAJEL BARRETT???

No. Sorry. All I know about Roddenberry, other than "Star Trek", is his earlier series "The Lieutenant".

WHAT WAS THE OPENING DIALOGUE WHICH ROD SERLING SPOKE BEFORE EACH "TWILIGHT ZONE"???

Oho! A juicy Trivia question to test me, eh? I recall two:
"There is a 5th dimension beyond that which is known to man. It is a dimension as vast as space, and timeless as infinity. It is the middle ground between light & shadow - between science & superstition. And it lies between the pit of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call...the Twilight Zone!" Plus the second, shorter version:"You're traveling through another dimension; a dimension not only of sight & sound - but of mind. A journey into a wondrous land whose boundaries are that of imagination! Your next stop: The Twilight Zone!".

ROBERT McARTHUR -- Seattle, Washington.
COULD YOU PLEASE DO FILM INDEXES FOR WARREN OATES, JAMES CAAN & ROBERT DUVALL???

Oates: Up Periscope('59), Yellowstone Kelly('59), Rise & Fall of Legs Diamond('60), Private Secretary('60), Lover Come Back ('61), Ride the High Country('62), Mavo's Island('62), Mail Order Bride('64), Major Dundee('65), The Rounders('65), Return of the 7('66), Terrornauts(The Shooting)('67), Welcome To Hard Times('67), In The Heat of the Night('67), Something For a Lonely Man(TV)('68), The Wild Bunch('68), The Split5('68), Smith('69), Barquero('69), Crooks & Coronets('69), There Was a Crooked Man('69), Trog('69), Two Lane Blacktop('70), Hired Hand('71), Tom Sawyer('71), Dillinger'73), Race With the Devil('75).

Caan: Irma La Douce('63), Lady In a Cage('64), Glory Guys('65), Red Line 7000('65), Moon Shot('66), Games('67), El Dorado('67), Journey To Shiloh('68), Countdown('68), Rain People'(69), Man Without Mercy'(69), Rabbit Run'(69), T.R.Baskin('70), Brian's Song(TV)'71), Godfather'(72), Slither'(73), Godfather Part II ('74), Rollerball('75), Killer Elite('76).

Duvall: Capt.Newman MD('63), To Kill a Mockingbird'(63), The Chase('65), Bullitt('68), Rain People'(69), True Grit'(69), M*A*S*H'(70), Lawman'(71), Godfather'72), Great Northfield Minnesota Raid'72), Joe Kidd'(72), Godfather Part II'(74).

GATHY CHENE -- Detroit, Michigan.
I RECALL A MOVIE WHERE SOME PEOPLE, TRAPPED IN A WOODLAND LAB, ARE MENACED BY LEAPING MONSTERS COMPOSED OF A BRAIN ON A SPINAL CORD. WHAT MOVIE WAS THIS???

Ah yes...that's one s' those little grade B gems that really had some horrifying touches in those stop-motion-animated creatures: "Fiend Without a Face" (c. 1958; MGM; 74 min.; dir:Arthur Crabtree; based on "The Thought Monster" by Amelia Reynolds Long; starring Marshall Thompson, Terence Kilburn, Kim Parker, Pete Madden & Mike Balfour; special FX:Herbert Leder.

INDEX SECTION || WALT DISNEY'S COMICS & STORIES: *61-90.

All DD stories costar HD&L.
Abbreviations: DD = Donald Duck; HD&L = Huey, Dewey & Louie: MM = Mickey Mouse; M = Clarabelle Mouse; G = Goofy; M&F = Morty & Ferdy; LBH = Little Bad Wolf (& Zeke); BB = Bucky Bug; DA = Daisy Duck; GG = Gladstone Gander; BP = Black Pete; i/c/ibc = inside front/back cover.
* = my own title for an otherwise untitled strip.

I'm told by Jaff Gorrell that I'm crediting too many covers to Walt Kelly, and that there were a few other cover artists who had styles similar to Kelly's. I still think I see enuff Kelly in each cover to assume him the regular cover-artist...so take that for wot it's worth.
To save space, I've stopped listing the presence of all those DD & MM, etc., daily & Sunday strip reprints: it seemed like a waste of paper to go into that.

#61: (vol.6,#1)-October 1945 52 pages cover:DD,HD&L(Kelly)
"HD&L, Thug Busters, Inc."* (DD) Carl Barks 8 pages
"BB Wins a Horse-fly Race"* 10 "
"Zeke Goes Bear-Hunting"* (LBH) 6 "
"Dumbo Saves the Seven Dwarfs from Certain Death"*i 6 "
"MM Takes a River Vacation"* (G) Sundays 9 "
"The Honey Tree" (MM, G) text & illo ifc & ibc

#62: (vol.6,#2)-November 1945 52 pages cover:DD (Kelly)
"DD, Champion Water Skier"* Carl Barks 10 pages
"BB Goes Deep Sea Diving"* 8 "
"The 3 Little Pigs' Hollowe'en Party"* (LBH) 8 "
"MM At Work in the War Plant"* dailies 4 "
"The Fish Story" (Jiminy Cricket & Timothy)text & illos 2 "
"Pluto On the Home-Front"* MM dailies 5 "

#63: (vol.6,#3)-December 1945 52 pages cover:DD,HD&L (Kelly)
"DD Tries to Return a Lost 10 Dollar Bill"* Carl Barks 10 pages
"BB Buys a Gold Mine"* 8 "
"Pinocchio Steals a Magic Ruby"* 8 "
"The Turkey Shoot" text & illo (HM,MM,Honest John) 2 "
"Knight For a Day" (G) 2 "
"Billy the Mouse"(part I) (MM) Sundays 8 "

#64: (vol.6,#4)-January 1946 52 pages cover:DD,HD&L(Kelly)
"DD's New Year's Resolution:Don't Lose Temper!"*Barks 10 pages
"SB Commanders a Pirate Ship"* 8 "
"Honest John's Magic Mixture"* (Pinocchio) 8 "
"Canine Patrol" (Pluto) 2 "
"The Christmas Party" text & illo 2 "
"Billy the Mouse"(part II) MM Sundays 8 "

#65: (vol.6,#5)-February 1946 52 pages cover:DD (Kelly)
"DD Is 'a Guy Named Joe from Singapore'"* Carl Barks 10 pages
"BB Goes on an Accidental Vacation"* 8 "
"Zeke Tells 'The Origin of the Big Bad Wolf'"*(LBW) 8 "
"In Dutch" (Pluto) 3 "
"The Ice Boat Race" text & illo (MM,G) 2 "
"Billy the Mouse"(part III) MM Sundays 9 "

#66: (vol.6,#6)-March 1946 52 pages cover:DD (Kelly)
"DD, Champion Ice Fisherman"* Carl Barks 10 pages
"BB Out West With the Injun Ants"* 8 "
"Zeke Infiltrates the Ol' School House"* (LBW) 8 "
"Donald's Double Trouble" (DD,DA) 2 "
"The Kite Flyers" text & illo (M&F) 2 "
"Goofy's Stolen Car" (MM) 3 "
"Billy the Mouse"(part IV) MM Sundays 3 "

#67: (vol.6,#7)-April 1946 52 pages cover:DD,HD&L(Kelly)
"HD&L's Top Jet Engine Save the Day"* Carl Barks 10 pages
"BB Inherits a Logging Camp"* 8 "
"LBW Tries to Please Papa Zeke"* 8 "
"The Purloined Pup" (Pluto) 2 "
"The Coppers' Catch" text & illo (MM,MM,G) 2 "
"The Professor's Experiment"(part I) MM Sundays (G) 9 "

#68: (vol.6,#8)-May 1946 52 pages cover:DD (Kelly)
"DD, Champion Giant-Kite Flyer"* Carl Barks 10 pages
"BB's Overland Stage-Coach Express"* 8 "
"LBW Finds Bo Peep's Lost Sheep"* 8 "
"Pluto's House-Warming" 2 "
"The Spring Picnic" text & illo (MM,MM,G) 2 "
"The Professor's Experiment"(part II) MM Sundays 8 "

#69: (vol.6,#9)-June 1946 52 pages cover:DD (Kelly)
"DD vs. Deltoid Biceppa, Muscle Man"*(DA) Carl Barks 10 pages
"BB, Fire Ranger"* 8 "
"LBW & Zeke Meet the 3 Bears"* 8 "
"Squatter's Rights" (MM, Pluto) 2 "
"The Flower Garden" text & illo (MM,MM,M&F) 2 "
"MM in the World of Tomorrow"(part I) Mickey visits the amazing futuristic world of post-war America! And one memorable scene shows MM full-view & stark naked(he's black all over).10 pgs.

#70: (vol.6,#10)-July 1946 52 pages cover:DD (Kelly)
"DD's Champion Dog, the Smugsmorkle Squattie"* Barks 10 pages
"BB in the Savage-Ants' Diamond Mines"* 8 "
"Zeke Gets Transformed Into a Cat"*? (LBW) 8 "
"The Fishing Trip" text & illo (MM, G) 2 "
"Double Dribble" (Goofy-types) 2 "
"MM in the World of Tomorrow"(part II) Sundays 10 "

#71: (vol.6,#11)-August 1946 52 pages cover:DD (Kelly)
"The Dishonest Swimming Races"* (DD) Carl Barks 10 pages
"BB's Prize Pannsies"* 8 "
"Make Mine Music/Peter & the Wolf" (adaption of film) 8 "
"Wet Paint" (DD) 2 "
"The Black Pony" text & illo (DD,HD&L,Jiminy Cricket)2 "
"MM in the World of Tomorrow"(part III) Sundays 10 "

#72: (vol.6,#12)-September 1946 52 pages cover:DD(Kelly)
"HD&L Ride the Rails to Pickleburg"*(DD) Barks 10 pages
"Bo Bag, Millionaire"* (BB) 8 "
"Zeke Seeks Goody-Goody"* (LBW) 8 "
"Circus Fun" text & illo (DD,DA,MM,MN) 2 "
"Dumbell of the Yukon" (DD) 2 "
"MM and the House of Mystery"(part I) Sundays 10 "

#73: (vol.7,#1)-October 1946 52 pages cover:DD (Kelly)
"HD&L's Electro-Magnetic Gold-Finder"* (DD) Carl Barks 10 pgs.
"BB Meets Big Hood & His Merry Pigs"* 8 "
"Zeke's Mother Comes to Visit"* (LBW) 8 "
"Make Mine Music/Johnny Fedora" (adaption of film) 3 "
"Goofy the Magician" text & illo (everybody) 2 "
"Data Dog" (DD) 2 "
"Lighthouse Keeping" (MM) 1 "
"MM and the House of Mystery"(part II) Sundays 6 "

#74: (vol.7,#2)-November 1946 52 pages cover:DD,HD&L(Kelly)
"DD vs. HD&L as Master Bill-Collectors"* Carl Barks 10 pages
"BB Lost in the Arctic Wastes of the Ol' Ice House"* 8 "
"Pres.Zeke of the 'Dirty Dozen Club'" (Foul Fellows)(LBW)8 "
"Frank Duck Brings 'Em Back Alive" (DD) 2 "
"Mickey's Mystery" text & illo (MM,G,Joe Carioca) 2 "
"MM and the House of Mystery"(part III) Sundays(deaths!)7 "

#75: (vol.7,#3)-December 1946 52 pages cover:DD,MM (Kelly)
"DD Enters the Southside Good Joes' Turkey Shoot"*Barks 10 pgs.
"BB & Bo, Piggy-Bank Guards"* 8 "
"Zeke Tells of 'Fearless Baby Zeke'"* (LBW) 8 "
"The Real Stuff" text & illo (everybody) 2 "
"Da Wuller-De-Must"* (B'rer Rabbit, et.al.) 8 "
"Rescue Dog" (Pluto) (No MM story this issue!)2 "

#76: (vol.7,#1)-January 1947 52 pages cover:DD,HD&L(Kelly)
"DD's Talking Twin & His Keep-Awake Cat"= Carl Barks 10 pages
"The Great Juneville Snow Storm"= (BB) 8 "
"Practical Pig's City Cousin"= (LSW) 8 "
"The Night Before Christmas" text & illo (MM,MM,DD,Pluto)2"
"King Lion's Stolen Chickens"= (B'yer Rabbit) 8 "
"Straight Shooters" (DD,HDL&L)(Again, NO MM story) 2 "

#77: (vol.7,#5)-February 1947 52 pages cover:DD,HDL&L(Kelly)
"DD and the Giant Garden Bugs"= Carl Barks 10 pages
"A Discarded Xmas Tree Surprises Juneville"= (BB) 8 "
"Zeke Robs Old Mother Hubbard's Cupboard"= (LSW) 8 "
"The Big Wash" (G) 2 "
"The New Idea" text & illo (MM,MM,Go Carioca) 2 "
"De Fitzy-Fotsy-Figgalon Fishes"= (B'yer Rabbit) 8 "
"Evictions" (MM) Babies 5 "

#78: (vol.7,#6)-March 1947 52 pages cover:DD,HD&L (Kelly)
"DD's Too Safe Safe"= Carl Barks 10 pgs
"BB, Mountie, Always Gets His Bag"= 8 "
"Zeke Wolf vs. Horatio Wolf, Knits Champ"= (LSW) 8 "
"Sleepy Time Donald" (DD,DA) 2 "
"Snow Fun" text & illo (MM,MM,G,Clarabelle) 2 "
"MM & the Isle of Death"(part I) Sundays (Pluto) 6 "

#79: (vol.7,#7)-April 1947 52 pages cover:DD,HD&L (Kelly)
"The Booby-Trapped Picnic"= (DD,DA) Carl Barks 10 pgs
"BB Fights the Moth Menagerie"= 8 "
"Zeke Finds a Steady Job"= (LSW) 8 "
"Figaro & Frankie" (MM) 2 "
"The Lion's Crown" text & illo (MGF) 2 "
"MM & the Isle of Death"(part II) (Pluto, BP) 8 "

#80: (vol.7,#8)-May 1947 52 pages cover:DD,HD&L (Kelly)
"DD's Prize Pesto Patch Pollinating Bees"= Carl Barks 10 pgs
"BB's Kite Flight to Flight"= 8 "
"Zeke's Hot Doughnut Lust"= (LSW) 8 "
"Clown of the Jungle" (DD) 1 "
"Minnie's Mix-Up" text & illo (MM,MM,G,Joe Carioca) 2 "
"Donald's Dilemma" (DD,DA) 1 "
"MM & the Isle of Death"(part III) Sundays(Pluto,BP) 9 "

#81: (vol.7,#9)-June 1947 52 pages cover:DD (Kelly)
"DD Goes Prospecting On a Nuclear Test Range"= Barks 10 pages
"BB Saves the Juneville Circus"= 8 "
"The 3 Pigs' Underground Picnic"= (LSW) 8 "
"Crazy With the Heat" (DD,G) 2 "
"The Map Baskets" text & illo (MM,MM,MGF) 2 "
"Jewel Robbery"(part I)(DA, MM,G) Sundays 8 "

#82: (vol.7,#10)-July 1947 52 pages cover:DD,G,HD&L(Kelly)
"DD, Champion Magician"= (DA) Carl Barks 10 pages
"BB & the Big School Picnic"= 8 "
"Zeke's Lil' Bad Nephew, Inky"= (LSW) 8 "
"Fun & Fancy Free" Bongo" adaption of feature film 6 "
"Bootle Beetle" (DD) 2 "
"Pluto's Legacy" text & illo (Pluto, MM, Dumbo,MM&G) 2 "
"Jewel Robbery"(part II) (MM,MM,G) Sundays 9 "

#83: (vol.7,#11)-August 1947 52 pages Cover:DD (Kelly)
"DD Battles the Door-To-Door Salesmen"= Carl Barks 10 pages
"BB's Unsafe & Unsane Ark of July"= 8 "
"Zeke & LSW Get Switched"= 8 "
"Wide Open Spaces" (DD) 2 "
"Bongo Learns to Rough It"= ("Fun & Fancy Free') 6 "
"A Hit to Remember" text & illo (MM,MGF) 2 "
"Jewel Robbery"(part III) (MM,MM,G) Sundays 6 "

#84: (vol.7,#12)-September 1947 52 pages cover:DD,HD&L(Kelly)
"DD & Daisy in the Great Walts Contest"= Carl Barks 10 pages
"The Mystery of the Drained Submarin' Hole"= (BB) 8 "
"Zeke Sells B'rer Bear Some 'Magic Beans'"= (LSW) 6 "
"Vampire Gets Killed!"= (shot by hunters, p'tee)(Bongo) 8 "
"Vacation Voyage" text & illo (MM,MM,G) 2 "
"Mickey's Delayed Date" (MM,Pluto,MM) 2 "
"Jewel Robbery"(part IV) (MM,MM,G) Sundays 6 "

#85: (vol.8,#1)-October 1947 52 pages cover:DD,HD&L(Kelly)
"HDAL,'All-Bark Storing Trio'"=(Let Grandma Duck by Barks)10 pgs.
"BB & Bo Find Sunken Treasure"= 8 "
"Zeke's Eagle Egg Appetite"= (LSW) 8 "
"Mail Bag" (Pluto) 2 "
"The School Surprise" text & illo (MM,MM,HDAL,MGF) 2 "
"Jewel Robbery"(part V) (MM,MM,G) Sundays 8 "

#86: (vol.8,#2)-November 1947 52 pages cover:DD (Kelly)
"DD, Volunteer Fireman"= Carl Barks 10 pages
"BB's Hallowe'en Ruse"= 8 "
"LSW Gets a Lot-Wallet Finder's Reward"= 8 "
"Pluto Take Back" text & illo (Pluto,MM,MM) 2 "
"Foul Hunting" (G) 2 "
"Goofy and Agnes"(part I) MM Sundays 8 "

#87: (vol.8,#3)-December 1947 52 pages cover:DD (Kelly)
"Pilgrim DD Goes Hunting Turkey"= Carl Barks 10 pages
"Adventurer BB Goes Hunting Human Meat"=(MM,Bootle Beetle)8 "
"Traitor LSW Goes Hunting Practical Pig"= 8 "
"Chemical Thursday" text & illo (MM,MM,G,Pluto,etc.) 2 "
"Drip-Dippy Donald" (DD) 2 "
"Goofy and Agnes"(part II) MM Sundays 8 "

#88: (vol.8,#4)-January 1948 52 pages cover:DD,HD&L(Kelly)
"DD's First Bet With Gladstone" (First appearance of GG;
- no mention is made of his "good luck") Carl Barks 10 pages
"Bootle Beetle's Magic Lucky Feather"= (BB) 8 "
"Zeke Climbs, the Big Bad Santa"= (LSW) 8 "
"Santa's Surprise" text & illo (MM,MM,MGF) 2 "
"They're Off" (G) 2 "
"Goofy and Agnes"(part III) MM Sundays 8 "

#89: (vol.8,#5)-February 1948 52 pages cover:DD,HD&L (Kelly)
"DD, Rather Lethargic Nightwatchman"= Carl Barks 10 pages
"The Silver Chare-Bracelet Auction"= 8 "
"Zeke's Phony New Year's Resolutions"= (LSW) 6 "
"A Day in the Snow" text & illo (DD,MM,G,Dumbo,MM,HDAL)2 "
"Chip 'n Dale" (first comic-book appearance)(DD) 2 "
"Goofy & Agnes"(part IV) MM Sundays 8 "

#90: (vol.8,#6)-March 1948 52 pages cover:DD,HD&L (Kelly)
"DD, 'Coastal Union' Telegraph Messenger"= Carl Barks 10 pages
"The Attack of the Monster Chipmunk"= (BB) 8 "
"Zeke Meets the Despondent Laughing Hyena" (LSW) 8 "
"Have a Heart" text & illo (MM,MM,MGF) 2 "
"Daddy Duck" (DD) ; "Bone Bandit" (Pluto) each 1 "
"Goofy and Agnes"(part V) MM Sundays 8 "

Incidentally, all those 1 & 2 page strips seem to be greatly condensed adaptions of Disney animated shorts (now, after typing that, I must resist a compulsion to do an illustration of Walt Disney's animated HWDs...wotta' sick mind!).

As last time, I'll say that unless someone wishes otherwise, next issue I will continue this WDC&S index. At this rate of 30 issues per HBCC, I shouldn't finish until HBCC #131 in order to index merely up to WDC&S #712 (last original Barks story). This one index will last OVER a year, which seems a bit much for even a devoht duck-fan like me!

Credits & regular cast remain the same as previous seasons...

#60: "The Condemned of Space" (9/6/67 & 3/20/68)
w:Peter Packer d:Jerry Juran
Because of another classic Smith screw-up, the Jupiter II is forced to dock at a space-ship filled with frozen criminals, and are menaced by the defrosted inmates & a mechanical guard. cast-- Phanaig:Marcel Hillaire; guard:Robby the Robot.

#61: "Visit to a Hostile Planet" (9/13/67 & 3/13/68)
w:Peter Packer d:Bobby Hartsh
Possibly my favorite LIS episode! After breaking the time-barrier, the Jupiter II actually finds its way back to the green hills of Earth (albeit in 1997) and are taken to the city of Hamilton, Michigan, to be aliens from Voltone. Like idiots, the Robinsons decide to leave Earth, while the only sensible one among them, Dr.Smith, decides to remain in disguise. Ah...what a blockbreak! cast-- Crover:Pitt Herbert; Cragnire:Robert Foulk; Craig:Robert Pine; Charlie:Norman Leavitt; Stacy:Chair Wilcox.

#62: "Kidnapped In Space" (9/20/67 & 3/27/68)
w:Robert Hamner d:Don Richardson
Aliens, desperate to have a "surgeon" operate on their dying mechanical leader, kidnap Will to coerce Dr.Smith or the Robot to perform the operation.
cast-- Alien #76l:Grant Sullivan; #120:Carol Williams; Smith as a 9-year-old(to which the Aliens revert him):Joey Russo.

#63: "Hunter's Moon" (9/27/67 & 4/3/68)
w:Jack Turley d:Don Richardson
On a space-pod flight to a blue-ringed planet to search for a landing site for the damaged Jupiter II, John is captured by Magnacor, a space hunter who decides that John will make fine prey.
cast-- Magnacor: Vincent Beck.

#64: "The Space Primevals" (10/4/67 & 4/10/68)
w:Peter Packer d:Jerry Juran
Dr.Smith & Don are imprisoned by a mammoth computer and its primitive subjects as our other heroes try to rescue them.
cast-- Rangah: Arthur Batanides.

#65: "The Space Destructors" (10/11/67 & 4/17/68)
w:Robert Hamner d:Don Richardson
Smith, the dupe of a Cyborg-manufacturing-machine he's discovered, decides to conquer the universe with a cyborg army -- and tries to make as his first conquests his dear friends on the Jupiter II.
cast-- Cyborg: Tomy Farrell.

#66: "The Haunted Lighthouse" (10/18/67 & 4/24/68)
w:Jackson Gillis d:Sobey Martin
The Jupiter II has taken aboard J-5, the young survivor of an extinct race, and his secret changling pet, the zaybo; and Dagr comes across an American Space Lighthouse manned by Space Forces Col. Fogey who believes the whole group has snuff fuul to reach Earth.
cast-- Col.Fogey:Woodrow Parfrey; J-5:Lou Wagner; zaybo:Kenya Coburn.

#67: "Flight To the Future" (10/25/67 & 5/1/68)
w:Peter Packer d:Sobey Martin
After crash-landing the space-pod on a misty emerald planet of strange time illusions, Dr.Smith, Will & the Robot experience odd manifestations, including Sgt.Smith, one of Zack's descendants.
cast-- Sgt.Smith:Don Ritner; Commander Fletcher:Lew Gallo.

#68: "Collision of the Planets" (11/8/67 & 5/8/68)
w:Peter Packer d:Don Richardson
A young misfits are sent on their space-sojaus to destroy the planet Kronah on a collision course with their planet Kyrch; but the Jupiter II is on Kronah, along with a green-haired super-powered Smith, rendered thus by a mysterious alien device.
cast-- Ilan:Dan Traverty; alien girl:Linda Gaye Scott; 3rd alien:Joey Tata.

#69: "The Space Creature" (11/15/67 & 5/15/68)
w:William Welch d:Sobey Martin
As the Jupiter orbits a strange planet, a thick blue mist causes everyone but Will to disappear from the ship, who then must try to bring them back from the eerie limbo to which they've been sent.

#70: "Deadliest of the Species" (11/22/67 & 5/22/68)
w:Robert Hamner d: ?
The contents of the crashed space capsule 76A is an exiled evil female(?) robot, who uses the Robinson Robot and convinces him to help her conquer the universe.
cast-- mechanical man #1:Lyle Waggoner|; female robot voice:Sue Ragland; alien leader:Ronald Gans; mechanical man #2:Ralph Lee.

#71: "A Day At the Zoo" (11/29/67 & 5/29/68)
w:Jackson Gillis d:Irving Moore
Farman B. Showman of the Cosmos, captures the Jupiter II party and decides to exhibit them in his space zoo with Smith's aid.
cast-- Farman B:Leonard Stone; Oggo:Gary Tigerman; Mort:Ronald Weber; the Marx Brothers.

#72: "Two Weeks in Space" (12/13/67 & 6/5/68)
w:Robert Hamner d:Don Richardson
If you've got the good nature (like me) or idiocy (like me) to enjoy this stuff - when Smith & Will are left to guard the Jupiter, Mr.Zumdish and 4 disguised space monsters persuade Smith to turn the Jupiter into "Smith's Happy Acres Hotel"for them.
cast-- Zumdish:Fritz Feld|; MIR:Richard Kridner; QZM:Eric Matthews; Non:Edy Williams; Tak:Carroll Roebke.

#73: "Castles In Space" (12/20/67 & 6/12/68)
w:Peter Packer d:Sobey Martin
Smith accidently defrosts a frozen ice-princess he found, and a ferocious Mexican-type space-bandito arrives to abduct her with methods involving, in part, getting the Robot bombed on tequila.
cast-- Chavo:Alberto Monte; Princess Reyka:Corinna Tsopei.

#74: "The Anti-Matter Man" (12/27/67 & 6/19/68)
w:Barney Slater & Robert Hamner d:S.Holey
After an explosion in the Jupiter's power plant, John's anti-matter counterpart kidnaps him and forces John to serve his prison term in the anti-dimension, while he (the anti-matter John) returns to the Jupiter. (Ouch! I'd hate to hafts' use an anti-matter John).

#75: "Target: Earth" (1/3/68 & 6/26/68)
w:Peter Packer d:Jerry Juran
Will is the sole resistor to a group of protoplasmic aliens who turn themselves into duplicates of the Robinson party and return on the Jupiter II to Earth(yes!) to conquer same.
cast-- Gilt Proto:James Gosa; mike officer:Brent Davis; 2nd officer:Thant Brann.

#76: "Princess of Space" (1/10/68 & 7/3/68)
w:Jackson Gillis d:Don Richardson
After years of searching for the lost Princess of Beta-3, Capt.Krasno's space-ship crew is about to mutiny until his sensors indicate that the Princess is near; Krasno & 1st mate Fedor land on the Robinson planet and find Penny.
cast: Krasno:Robert Faulk; Fedor:Arte Johnson; the dowager: Aunt Gamma:Sheila Mathews.

#77: "The Time Merchant" (1/17/68 & 7/24/68)
w:Bob & Wanda Duncan d:Sara Stone
Smith tricks a time merchant into sending him back to Earth on Oct.15,1997, the day before the Jupiter was launched,so that he can avoid his tragic error of being trapped aboard the ship.
cast-- Dr.Chronos:John Crawford; General:Byron Morrow; Sergeant: Hoke Howell.

#78: "The Promised Planet" (1/24/68 & 9/4/68)
w:Peter Packer d:Sara Stone
On a planet populated by polite teen-agers, Will & Penny are indoctrinated into the youth culture, the Robinson's are forced to lose the memory of their children & Smith becomes a hippie!
cast-- Bartholomew:Gil Rogers; Edgar:Keith Taylor.

#79: "Fugitives In Space" (1/31/68 & 7/31/68)
w:Robert Hamner d:Sara Stone
The warden of Prison Planet Destruction frames & imprisons Smith & Don with Creech, a criminal he wishes to get the goods on.
cast-- Warden:Tol Avery; Creech:Mike Conrad; guard:Charles Horvatch.

SURE, DR.SMITH TRIES TO MURDER US SEVERAL TIMES EACH WEEK, BUT WE ALL KNOW THAT, DOWN DEEP, HE'S A GOOD JOE. RIGHT MAUREEN?
BESIDES...IT'S HIS SHOW.
YAZZ!

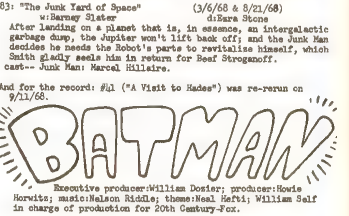
#80: "Space Beauty" (2/14/68 & 8/11/68)
w:Jackson Gillis d:Irving Moore
Farman B. Showman of the Cosmos, returns, this time as the organizer of a galactic Beauty contest, which Judy enters; the contest's sponsor is a fire-bug intent on taking the winner home.
cast-- Farman:Leonard Stone; Nancy Fi Squared:Dee Hartford; Miss Teutonium:Miriam Schiller.

#81: "The Flaming Planet" (2/21/68 & 7/10/68)
w:Barney Slater d:Don Richardson
When the Jupiter is engulfed by a plant that Smith brought aboard, the ship is driven through the atmosphere of a nearby planet to burn the flora off; but the sole occupant of the war-planet shoots the ship down in search of an heir to his war-like legacy.
Sobran: Abraham Sofaer.

#82: "The Great Vegetable Rebellion" (2/28/68 & 7/17/68)
w:Peter Packer d:Don Richardson
This episode was so silly I didn't even like it; the Jupiter crew are captured by a carrot-monster (no, it's not James Arness this time) who plans to turn them all into stalks of celery!
Tybo: Stanley Adams (who should've stuck to selling Tribbles).

#83: "The Junk Yard of Space" (3/6/68 & 8/21/68)
w:Barney Slater d:Sara Stone
After landing on a planet that is, in essence, an intergalactic garbage dump, the Jupiter won't lift back off; and the Junk Man decides he needs the Robot's parts to revitalize himself, which Smith gladly seels him in return for Beef Stroganoff.
cast-- Junk Man: Marcel Hillaire.

And for the record: #1 ("A Visit to Hades") was re-rerun on 9/11/68.



Executive producer:William Dozier; producer:Howie Horwitz; music:Nelson Riddle; theme:Neal Hefti; William Self in charge of production for 20th Century-Fox.

Regular cast-- Bruce Wayne:Adam West; Dick Grayson:Burt Ward; Alfred:Alan Napier; Commissioner:Neil Hamilton; Chief O'Hara:Stafford Repp; Harriet Cooper:Madge Blake; Mayor Linseed:Byron Keith; Mrs.Linseed:Jean Byron.

#1: "Hi Diddle Riddle" (1/12/66, 8/24/66 & 1/5/67)
#2: "Smack in the Middle" (1/13/66, 8/25/66 & 1/6/67)
w:Lorenzo Semple, Jr. d:Robert Butler
Batman comes to TV, and comic-collectors are revealed to the nation. The Riddler tricks Batman into arresting him illegally, and brings him to trial to use him for a million bucks - and forces him to reveal his secret identity to the court.
cast-- Riddler:Frank Gorshin|; Molly:Jill St.John.

#3: "Fine Feathered Finks" (1/19/66, 8/30/66 & 5/17/67)
#4: "The Penguin's a Jinx" (1/20/66, 8/31/66 & 5/18/67)
w:Lorenzo Semple Jr. d:Robert Butler
The Penguin manages to get a huge Batbrella inside the Rat Cave so that Batman will unknowingly tell him how to kidnap movie star Zasu Robbins, via a transmitter hidden in the big brolly.
cast-- Penguin:Burgess Meredith|!!; Dawn:Leslie Parrish; Mr.Jay: Dan Tobin; Hawkeye:Lewis Charles; Sparrow:Walter Burke.

#5: "The Joker Is Wild" (1/26/66, 5/25/66 & 5/24/67)
#6: "Batman Is Riled" (1/27/66, 5/26/66 & 5/25/67)
w:Robert Dozier d:Don Weis
The Joker is literally sprung from prison, after which he proceeds to steal a jewel collection from the Comedians' Hall of Fame & unmask Batman & Robin before a large audience at the opera.
cast-- Joker:Cesar Romero; Queenie:Nancy Kovack; warden:David Lewis; Fred:Jerry Dunphy.

#7: "Instant Freeze" (2/2/66 & 5/18/66)
#8: "Rats Like Cheese" (2/3/66 & 5/19/66)
w:Max Hodge d:Robert Butler
Mr.Freeze, who can only exist at -50° due to a beaker of instant freeze once spilled on him by Batman, steals the Star of Cashmere diamond and kidnaps baseball star Paul Diamante.
cast-- Mr.Freeze:George Sanders; Princess Sandra:Shelby Grant.

#9: "Zelda the Great" (2/9/66 & 6/22/66)
#10:"A Death Worse Than Fate" (2/10/66 & 6/23/66)
w:Lorenzo Semple Jr. d:Norman Foster
Magician-lady Zelda must pay Rivol Ekdel $100,000 per year for her great escape devices, so she holds Batman for ransom for 100G.
cast-- Zelda:Ann Baxter; Rivol Ekdol:Jack Kruschen; Hillary Stonewin:Barbara Heller.

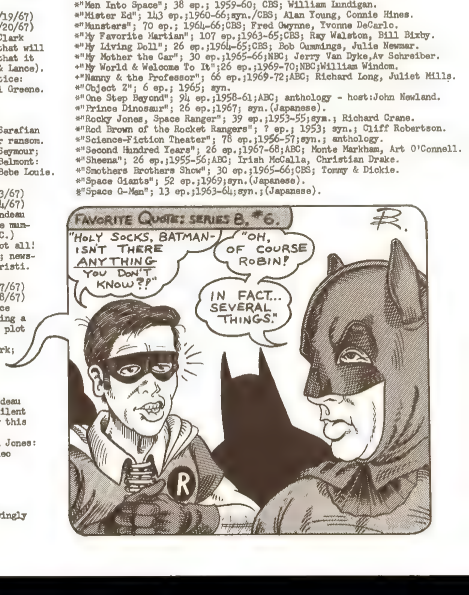
#11: "A Riddle a Day Keeps the Riddler Away" (2/16/66 & 6/1/66)
#12: "When the Rat's Away the Mice Will Play" (2/17/66 & 6/2/66)
w:Fred De Gorter d:Tom Gries
Riddler steals a diamond & emerald tiara used to crown Miss Galaxy as part of a trap to kill Batman & Robin.
cast-- Riddler:Frank Gorshin; Mousey:Susan Milo.

FANTASY on T.V.

Okay gang...here's my index to the history of SF/fantasy shows on TV; I had to rely mostly on my poor ol' fractured memory, so please notify me of any & all additions.
* = kinda' sorta' SF/fantasy shows & fringies.
** = a pretty typewriter mark I like to use - so there!

1 hour shows

**Addams Family"; 64 ep.;1964-66;ca&C; John Astin, Carolyn Jones.
**Adv. of the Mighty Ape Go-Ku"; 39 ep.; 1970;(Japanese).
**Alfred Hitchcock Presents"; 268 ep.;1955-62;CBS/NBC;anthology.
**Atom Squad"; ? ep.; 1953; syndicated; Bob Hastings, Bob Courtleigh.
**Batman"; 120 ep.;1966-68;ABC; Adam West, Burt Ward, Alan Napier.
**Bewitched"; 300-ep.;1964-72;ABC; Elizabeth Montgomery, Dick York.
**Capt.Midnight"(Jet Jackson); 39 ep.;1954-56;syn.; Richard Webb.
**Capt.Nice"; 15 ep.;1967;..NBC; William Daniels, Alice Ghostley.
**Capt.Scarlet"; 26 ep.; 1967;(marionettes); syndicated.
**Capt.Video"; ? ep.; 1949-51; Al Hodge.
**Capt.Z-Ro"; 26 ep.; 1955; syndicated; Roy Steffins.
**Commando Cody"; 12 ep.; 1955;syn.(old serials); Judd Holden.
**Danny the Dragon"; 10 ep.;1970;(Canadian); Sally Thomsett.
**Dark Shadows"; 1000 (approx.)ep.;1966-71;ABC; Joan Bennett.
**Dr.Who"; 45 ep., 1970;(British); Peter Cushing, Jon Pertwee.
**Eagar"; 26 ep.; 1968-69; (Japanese).
**Fireball XL5"; 39 ep.;1962-64;NBC;(marionettes).
**Flying Nun"; 82 ep.;1967-70;ABC; Sally Fields,Alejandro Rey.
**Get Smart"; 138 ep.;1965-70;NBC/CBS; Don Adams, Barbara Feldon.
**Ghost & Mrs.Muir"; 50 ep.;1968-70;NBC/ABC; Hope Lang, Ed Mulhare.
**Girl With Something Extra"; 14 ep.; 1971; ABC; Sally Fields.
**Green Hornet"; 26 ep.;1966-67;ABC; Van Williams, Bruce Lee.
**I Dream of Jeannie"; 138 ep.;NBC;1965-70; Barbara Eden.
**Inner Sanctum"; 39 ep.;1954;NBC; anthology.
**Invisible Man"; 26 ep.;1958-59;CBS;(British).
**It's About Time"; 26 ep.;1966-67;CBS; Frank Aletter, Jack Mullaney.
**Johnny Jupiter"; 39 ep.;1953-55;syn.;(puppets).
**Johnny Sokko & His Flying Robot"; 26 ep.;1966;(Canadian).
**Masked Ranger"; 39 ep.;1967; (Japanese).
**Men Into Space"; 38 ep.; 1959-60; CBS; William Lundigan.
**Mister Ed"; 143 ep.;1960-66;syn./CBS; Alan Young, Connie Hines.
**Munsters"; 70 ep.; 1964-66;CBS; Fred Gwynne, Yvonne DeCarlo.
**My Favorite Martian"; 107 ep.;1963-65;CBS; Ray Walston, Bill Bixby.
**My Living Doll"; 26 ep.;1964-65;CBS; Bob Cummings, Julie Newmar.
**My Mother the Car"; 30 ep.;1965-66;NBC; Jerry Van Dyke,Av Schreiber.
**My World & Welcome To It";26 ep.;1969-70;NBC;William Windom.
**Nanny & the Professor"; 66 ep.;1969-72;ABC; Richard Long, Juliet Mills.
**Object 2"; 6 ep., 1965; syn.
**One Step Beyond"; 94 ep.;1958-61;ABC; anthology - host:John Newland.
**Prince Dinosaur"; 26 ep.;1967; syn.(Japanese).
**Rocky Jones, Space Ranger"; 39 ep.;1953-55;syn.; Richard Crane.
**Red Brown of the Rocket Rangers"; ? ep.; 1953; syn.; Cliff Robertson.
**Science-Fiction Theater"; 78 ep.;1956-57;syn.; anthology.
**Second Hundred Years"; 26 ep.;1967-68;ABC; Monte Markham, Art O'Connell.
**Sheena"; 26 ep.;1955-56;ABC; Irish McCalla, Christian Drake.
**Smothers Brothers Show"; 30 ep.;1965-66;CBS; Tommy & Dickie.
**Space Giants"; 52 ep.;1969;syn.(Japanese).
**Space G-Men"; 13 ep.;1963-64;syn.;(Japanese).


FAVORITE QUOTE: SERIES B, #6.
R.
"HOLY SOCKS, BATMAN- ISN'T THERE ANYTHING YOU DON'T KNOW?!"
"OH, OF COURSE ROBIN!"
IN FACT.. SEVERAL THINGS."
R

#3: "The Thirteenth Hat" (2/23/66, 6/8/66 & 1/26/67)
#14: "Batman Stands Pat" (2/21/66, 6/9/66 & 1/27/67)
w:Charles Hoffman d:Norman Foster
The Mad Hatter, Jervis Tetch, kidnaps the jurors who sent him to prison and demands as ransom the Presidents' Hat Collection.
cast-- Jervis:David Wayne; Lisa:Diane McBain; Capgy:Roland La Starsa; Dicer:Gil Perkins.

#15: "The Joker Goes To School" (3/2/66 & 8/10/66)
#16: "He Meets His Match, the Grisly Ghoul"(3/3/66 & 8/11/66)
w:Lorenzo Semple Jr. d: ???
The Joker rigs all the pinball machines at Woodrill Roosevelt High to pay off in stocks & bonds, convincing students that studying is a waste of time and to drop out & become crooks.
cast-- Joker:Cesar Romero; Susie:Donna Loren; Vandergilt:Sydney Smith; Mick:Kip King; Schoolfield:Bryan O'Byrne.

#17: "True Or False Face" (3/9/66 & 6/29/66)
#18: "Holy Rat Race" (3/10/66 & 6/30/66)
w:Stephen Kandel d:William Graham
Falseface steals the Margenberg Crown, an armored car full of cash...& cements Batman & Robin to the subway tracks.
cast-- Falseface:Malachi Throne; Blaze:Myrna Fahey; George W. Ladd:S.John Launer; Sevans:Larry Owens; Fat Man:Joe Brooks.

#19: "The Purr-fect Crime" (3/17/66, 5/11/66 & 1/12/67)
#20: "Better Luck Next Time" (3/18/66, 5/12/66 & 1/13/67)
w:Stanley Ralph Ross & Lee Orgel d:James Sheldon
Catwoman steals a golden cat statues in order to find the pirate treasure described on maps carved on the statues' backs.
cast-- Catwoman:Julie Newmar; Leo:Jack Mahoney; Felix:Ralph Manza; Mark Andrews:Harry Holcomb.

#21: "The Penguin Goes Straight" (3/23/66 & 6/15/66)
#22: "Not Yet, He Ain't" (3/24/66 & 6/16/66)
w:Lorenzo Semple Jr. & John Caldwell d:James Martinson
The Penguin seemingly turns crime-fighter, and manages to get Batman & Robin accused of being jewel thieves by the police.
cast-- Penguin:Burgess Meredith; Sophia Starr:Kathleen Crowley; Eagle-Eye:Harry Lembeck; Dove:Al Checco; Reggie:William Beckley; newsman:Bill Welsh; policeman:Jim Drum.

#23: "The Ring of War" (3/30/66, 7/6/66 & 1/19/67)
#24: "Give 'em the Ax" (3/31/66, 7/7/66 & 1/20/67)
w:Jack Parits & Bob Rodgers d:James B.Clark
Using a universal solvent, Riddler steals a museum book that will lead him to the Lost Treasure of the Incas (not knowing that it would be blasted into space 7 years later by Prof.Sayta & Lance).
cast-- Riddler:Frank Gorshin; Moth:Linda Scott; Miss Prentice: Elizabeth Harrower; Mme.Soleil:Ann Ayars; Matches:Michael Greene.

#25: "The Joker Trumps an Ace" (4/6/66 & 7/13/66)
#26: "Batman Sets the Pace" (4/7/66 & 7/14/66)
w:Francis & Marian Cockrell d:Richard C.Sarafian
Joker kidnaps a maharajah & his solid gold golf clubs for ransom.
cast-- Joker:Cesar Romero; Jill:Jane Wald; maharajah:Dan Seymour; Lookout:Norm Alden; Mrs.Belmont:Angela Greene; Prescott Belmont: Tol Avery; manager:Jacques Roux; Caddy:Owen Bush; clerk:Bebe Louie.

#27: "The Curse of Tut" (4/13/66, 8/17/66 & 5/3/67)
#28: "The Pharoah's in a Rut" (4/14/66, 8/18/66 & 5/4/67)
w:Robert C.Dennis & Earl Barret d:Charles Rondeau
A Great Sphinx in Gotham City Park is issuing orders, the mummified remains of an Egyptian 18th Dynasty king (1500 B.C.) comes to life, Bruce Wayne is kidnapped & I don't know wot all!
cast-- King Tut:Victor Buono; Queen Nefertiti:Ziva Rodann; newscaster:Olan Soule; visier:Don Barry; scrivener:Frank Christi.

#29: "The Bookworm Turns" (4/20/66, 7/20/66 & 6/7/67)
#30: "While Gotham City Burns" (4/21/66, 7/21/66 & 6/8/67)
w:Rik Vollaerts d:Larry Peerce
Commissioner Gordon is apparently killed by a sniper during a ceremony on the Gotham Bridge, as part of the Bookworm's plot to steal rare books from the Gotham City Library.
cast-- Bookworm:Roddy McDowall; Lydia Lamp:Francine York; Printer's Devil:John Crawford; Jerry Lewis (cameo).

#31: "Death in Slow Motion" (4/27/66 & 8/3/66)
#32: "The Riddler's False Notion" (4/28/66 & 8/4/66)
w:Dick Carr d:Charles Rondeau
The Riddler involves Batman & Robin in the making of a silent movie that is actually a plot to kill them (yes, you saw this same storyline on "The Avengers").
cast-- Riddler:Frank Gorshin; Pauline:Sherry Jackson; Van Jones: Francis X.Bushman; C.B.:Richard Bakalyan; Von Elchoeim:Theo Marcuse; manager:Walter Woolf King; Baker:Jim Begg.

#33: "Fine Finny Fiends" (5/4/66 & 7/27/66)
#34: "Batman Makes the Scene" (5/5/66 & 7/28/66)
w:Sheldon Stark d:Tom Gries
The Penguin kidnaps Alfred and brainwashes him to unknowingly aid him in a plot against Batman & Robin.
cast-- Penguin:Burgess Meredith; Finella:Julie Gregg.

PRIME-TIME NETWORK TV (SCHEDULE) 7:30 — OKAY, GANG! NOW WE'RE INTO WHAT TO ME IS THE GOLDEN AGE OF TELEVISION!!! 8:00 8:30 9:00 9:30 10:00 10:30 — 1964! — NEXT ISSUE: ANOTHER TRUE CLASSIC... 1965!! 11/30

Sat.

NBC	FLIPPER	MR. MAGOO/ KENTUCKY JONES	KENTUCKY JONES / MR. MAGOO	SATURDAY NIGHT AT THE MOVIES		
CBS	JACKIE GLEASON'S AMERICAN SCENE MAG. / THE AL HIRT SHOW		GILLIGAN'S ISLAND	MR. BROADWAY / the ENTERTAINERS / SECRET AGENT		GUNSMOKE
ABC	the OUTER LIMITS / the KING FAMILY		LAWRENCE WELK SHOW	HOLLYWOOD PALACE		LOCAL

Sun.

NBC	4:30-TOPPER! (+ Cartoon) / WALT DISNEY'S WONDERFUL WORLD OF COLOR		THE BILL DANA SHOW / BRANDED	BONANZA		the ROGUES?
CBS	4:30-ME & MY PUPPET / MY FAVORITE MARTIAN	the ED SULLIVAN SHOW		MY LIVING DOLL / FBI, THE PEOPLE'S TWILIGHT ZONE	THE JOEY BISHOP SHOW	CANDID CAMERA / WHAT'S MY LINE?
ABC	WAGON TRAIN		BROADSIDE	the SUNDAY MOVIE		

Mon.

NBC	90 BRISTOL COURT: KAREN	TOM, DICK & MARY / the MAN from U.N.C.L.E.!	HARRIS AFTER DARK / THE FAMILY JONES	the ANDY WILLIAMS SHOW OR JONATHAN WINTERS SPECIAL!		the ALFRED HITCHCOCK HOUR
CBS	TO TELL THE TRUTH / I'VE GOT A SECRET		the ANDY GRIFFITH SHOW / SUMMER PLAYHOUSE	the LUCY SHOW / GLYNIS	MANY HAPPY RETURNS / DANNY THOMAS	SLATTERY'S PEOPLE / CBS REPORTS
ABC	VOYAGE TO THE BOTTOM OF THE SEA!		NO TIME FOR SERGEANTS	WENDY & ME	THE BIONIC SHOW / FARMER'S DAUGHTER	BEN CASEY

Tue.

NBC	MR. NOVACK		the MAN from U.N.C.L.E.: HUMILIATION MOMENT OF FEAR	THAT WAS THE WEEK THAT WAS / CHARLIE BROWN SPECIAL OR MYSTERY		BELL TELEPHONE HOUR OR NBC NEWS SPECIAL / HULLABALOO
CBS	LOCAL	WORLD WAR I / JOEY BISHOP	the RED SKELTON HOUR / TALENT SCOUTS	PETTICOAT JUNCTION		the NURSES / the DOCTORS / the NURSES
ABC	COMBAT		McHALE'S NAVY	the TYCOON	PEYTON PLACE: I PART	the FUGITIVE!

Wed.

NBC	the VIRGINIAN		WEDNESDAY NIGHT AT THE MOVIES			
CBS	CBS REPORTS / MR. ED / MY LIVING DOLL		the BEVERLY HILLBILLIES	the DICK VAN DYKE SHOW	CARA WILLIAMS / OUR PRIVATE WORLD / PART 2	the DANNY KAYE SHOW / LUCY-DESI COMEDY HOUR
ABC	the ADV. OF OZZIE & HARRIET / the PATTY DUKE SHOW		SHINDIG / SHINDIG	MICKEY /	BURKE'S LAW	ABC SCOPE

Thur.

NBC	DANIEL BOONE		DR. KILDARE	HAZEL		the KRAFT SUSPENSE THE. OR the PERRY COMO SHOW
CBS	the MUNSTERS / PERRY	MASON	PASSWORD	the BAILEYS OF BALBOA		the DEFENDERS
ABC	the FLINTSTONES / the DONNA REED SHOW / JONNY QUEST		MY 3 SONS	BEWITCHED	PEYTON PLACE: II PART	the JIMMY DEAN SHOW

Fri.

NBC	INTERNATIONAL SHOWTIME		the BOB HOPE DRAMA SHOW	the JACK BENNY SHOW		the JACK PAAR SHOW
CBS		the ENTERTAINERS / ON BROADWAY TONIGHT W/ CARA WILLIAMS	GOMER PYLE U.S.M.C. / OUR PRIVATE WORLD	VACATION PLEASE		the REPORTER / SLATTERY'S PEOPLE
ABC	RAWHIDE		VALENTINE'S DAY / the ADDAMS FAMILY	IZ O'CLOCK HIGH / WITH PAM PAM & IRE		LOCAL SCLOCK HIGH

NOTE: SLASHES INDICATE MID-SEASON CHANGES.

- "Space Patrol"; ? ep.; 1957; syn.; Ed Kremmer, Lyn Osborn.
- "Sinbad"; 39 ep.;1965;syn.; (marionettes).
- "Supercar"; 39 ep.;1961;syn.; (marionettes).
- "Superman";104 ep.;1952-57; syn.; George Reeves, Noel Neil.
- "Thunderbirds"; 64 ep.;1966; syn.(marionettes).
- "Tom Corbett, Space Cadet"; ? ep.;1950-53; syn.; Frank Thomas.
- "Topper"; 78 ep.;1953-55;CBS/ABC/NBC; Leo G.Carroll.
- "Towards the Year 2000"; 26 ep.;1971;syn.; science speculation.
- "Ultra Man"; 1966-67;syn.(Japanese);(some)30 ep.(~essay, final note)
- "Ultra Q"; 26 ep.; 1964; syn.(Japanese). (Early "Ultra Man").
- "World of Giants"; 13 ep.;1959;syn.; Marshall Thompson.
  cops...missed "Night Gallery"!
  Hour Series
- "Alfred Hitchcock Hour"; 93 ep.;1963-65;CBS/NBC; anthology.
- "Avengers"; 83 ep.;1965-69;ABC; Pat Macnee, Diana Rigg.
- "A Im I"; 6 ep. of "Night Gallery";1970-71;NBC; Rod Serling.
- "Ghost Story"; 23 ep.; 1972-73; NBC; anthology/ Sebastion Cabot.
- "Girl From UNCLE"; 24 ep.;1966-67;NBC; Stefanie Powers.
- "Immortal"; 13 ep.;1970;ABC; Christopher George, Barry Sullivan.
- "Invaders"; 43 ep.;1966-68;ABC; Roy Thinnes, Kent Smith.
- "Invisible Man"; 13* ep.;NBC;1975; David McCallum, Melinda Fee.
- "Journey To the Unknown"; 17 ep.;1968-69;ABC; anthology.
- "Kolchak: the Night Stalker"; 20 ep.;1974-75;ABC; Darren McGavin.
- "Land of the Giants"; 51 ep.;1968-70;ABC; Gary Conway,Kurt Kasznar.
- "Lost In Space"; 83 ep.;1965-68;CBS; Jonathan Harris,é...uuhhh...
- "Man From UNCLE"; 104 ep.;1964-68;NBC; Robert Vaughn,David McCallum.
- "Night Gallery"; 26 ep.;1971-72;NBC; anthology/ Rod Serling.
- "Out of the Unknown"; 20 ep.;1968-69;(British anthology series).
- "Outer Limits"; 49 ep.;1963-64; ABC; anthology.
- "Planet of the Apes"; 14 ep.;1974; Kim Hunter, Roddy McDowall, Ron Harper.
- "Prisoner"; 17 ep.;1968-69;CBS; Patrick McGoohan. M00boy.
- "Search"; 26 ep.;1972-73;CBS; Hugh O'brian, Burgess Meredith.
- "$6,000,000 Man"; still going;early1973-?;NBC; Lee Majors.
- "6th Sense"; 13 ep.; 1973; NBC; Garry Conway.
- "Space: 1999"; 25* ep.; 1975*; syn.; Martin Landau, Barbara Bains.
- "Star Trek"; 78 ep.;1966-69;NBC; William Shatner, Leonard Nimoy.
- "Tarzan"; 57 ep.;1966-68;NBC; Ron Ely, Manuel Padilla Jr.
- "Thriller"; 67 ep.; 1960-62;NBC; anthology with Boris Karloff.
- "Time Tunnel"; 30 ep.; 1966-67;ABC; James Darren, Robert Colbert.
- "Twilight Zone"; 17 ep.;1963;CBS; anthology with Rod Serling.
- "U.F.O."; 26 ep.;1970;syn.; (British).
- "Voyage to the Bottom of the Sea";110 ep.;1961-65;ABC;Rich Basehart.

~~$&@&½+?1)(+#% Of all the doggone things, I forgot the ½ hour "Twilight Zone"; 134 ep.;1959-65;CBS; anthology with Rod Serling.
Now...wot all else did I leave out????? "STARLOST", 16 EP.; 1973; SYN.; Ouch

Madison Avenue Dept.? by Don (the Shill) Rosa.

JERRY BAILS, one of my mentors and all'round expert person, has still got those goodies for you: WHO'S WHO OF AMERICAN COMIC BOOKS vol.1-III and THE COLLECTORS' GUIDE: FIRST HEROIC AGE, 4 volumes that I use alla' time around oh'ere. Watch for his ads in TBG.

CRAIG HENDERSON, The Man for UNCLE, has a jim-dandy media newsletter for you; HIGHLY recommended! FOR YOUR EYES ONLY is merely $1 per 4 issues from Craig: 13301 Zircon Dr.; Bowie,MD; 20715

And, to be brief ('cause I think I'm already over my limit) RBCC IC wants your questions on comics, TV, movies, pulps, radio, and mechanics of deformable solids to be sent to:

Keno Don Rosa ; 7410 Woodhill Valley Rd.; Louisville,KY; 40222

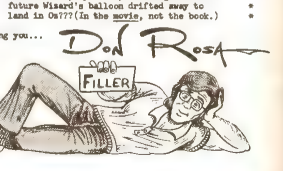
TRIVIA+TRIVIA+TRIVIA+TRIVIA+TRIVIA+TRIVIA+TRIVIA+TRIVIA+TRIVIA+TRIVIA

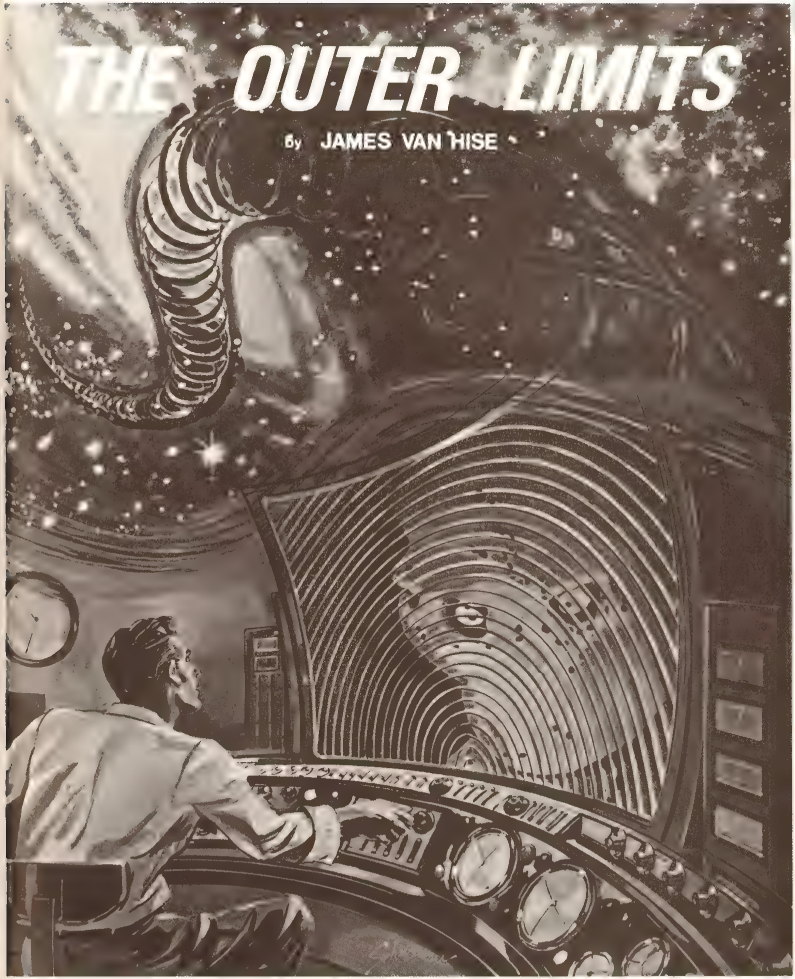
Another dry-run last time. There were no eligible takers for why Bill Gaines & Al Feldstein HAD to publish the EC horror comics. Well, Jim Van Hise answered after he received the IC from me. Also, J.B.Clifford answered correctly: Gaines & Feldstein were pressured into signing a contract with the Old Witch, the Crypt-Keeper & the Vault-Keeper in HAUNT OF FEAR #17 (#3,1950) in a flashback story. But then, I bought my copy of HOF#17 from J.B.! NEW QUESTION -- based on my masthead subject, a movie that (to me) is undoubtedly one of the top 4 or 5 films ever made!!! Hmmm. I wished I'd a' gotten to it sooner -- the recent Marvel/ DC adaption robbed me of a lotta' great queries. How 'bout...

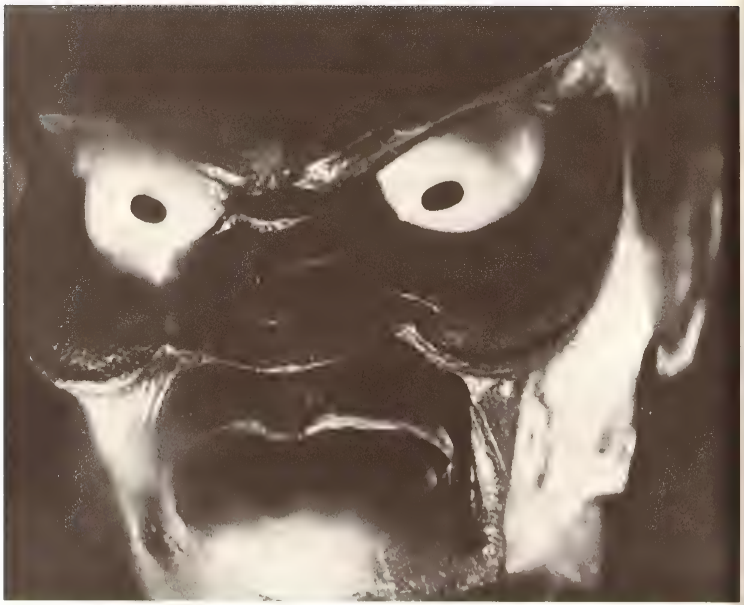
- A: The representatives of which 2 sense-impressions welcomed Dorothy to Munchkinland?
- B: Where EXACTLY had the Miracle Wonderland of Carnival Company been performing when the future Wizard's balloon drifted away to land in Oz???(In the movie, not the book.)

Be seeing you...

Don Rosa




THE OUTER LIMITS
By JAMES VAN HISE



In these days of "Star Trek" and "Space: 1999", there is a television series which seems to be all but forgotten when it comes to discussing televised SF. That series is "The Outer Limits". This series set standards of excellence in television SF which have seldom been achieved since. The best episodes of "Star Trek" equal the excellence of the best of the "Outer Limits". "Space: 1999", on the other hand, has yet to even come close. There are many sides to "The Outer Limits", just as there are many facets to a gem. These are what will be discussed and explored.

When "The Outer Limits" premiered on September 16, 1963, it was at the time of the monster boom. Ergo the powers that be decreed that producer Joseph Stefano include a monster in every episode. Luckily, Stefano was talented enough to know how to do this within the realm of good eerie and dramatic tales, a skill which another SF producer, Irwin Allen, could have used but never even tried.

This was back in the days when summer reruns did not begin until summer as the first season of the series was comprised of thirty-two episodes, compared to the only twenty-two or so which are done today. The second year of "Limits" was only a half year long due to its being cancelled, therefore that season only ran for seventeen episodes!

"The Outer Limits" was in black and white, which often added to the sombre mood required in the very often unique dramas portrayed. Although in some of the more glittering episodes one sometimes wished one could see the action in color. Interestingly enough, I have heard that some of the "Limits" episodes may have been filmed in color, but this has not been confirmed by any reliable sources.

Although both seasons of "Limits" presented many fine episodes, the first season was over all the strongest as it had more interesting stories and its large budget came across as being well used, more so than the hastily assembled second season (but more about that later).

The series began with the episode "The Galaxy Being" (pictured in the publicity art on the opposite page). It concerned Cliff Robertson as a radio engineer who invents a 3-D TV receiver which receives the image of an alien being in the spiral galaxy Andromeda, and through an accident it's transmitted to Earth where, through no fault of its own, wrecks havoc. It was a good episode, what would come to be an average episode of "Limits". But the best was yet to come, although not on the following week.

The second episode, "The Hundred Days of the Dragon" was only fair but made eerily effective with its musical score. It was completely out of step with the rest of the series as it was more a political horror story about a Red Chinese agent who murders a presidential candidate and takes his place to become president of the U.S. The only SF element was the drug which enabled the agent to mold his skin into any form, but it seemed out of place.

The series really began exercising its potential with "The Architects of Fear". In this episode a group of scientists decide that the only way to end the conflict between nations was to have Earth face a menace which

The most interesting monsters ever presented on "The Outer Limits" are undoubtedly "The Zanti Misfits". If you recall, these were little creatures that looked like giant ants with human-like heads (They're pictured on this page). They looked quite bizarre and were made convincing in that they were given life via stop-motion animation by Jim Danforth. The story involved the Zanti's sending a ship-load of their criminals to Earth to keep them from undermining their own planet. When the Zanti who was guarding the prisoners is killed by a man who sees it, the Zanti misifts run amuck to be finally defeated in a sequence in which they are seen crawling all over people in the midst of pitched battle with them. A supporting actor in this episode was Bruce Dern who has gained considerable fame since then (Seen pictured at left).

threatened the entire planet. The only way they can do this is to create such a menace and they do so by taking one of their members who volunteers (Robert Culp) and through complex surgery changing him into a totally alien being. The catch was that the change would be permanent. They plan to have their "monster" land in a spaceship of their own design near the United Nations building, enter and appear before them, declaring that a vast armada is lying off in space waiting to invade should Earth refuse to surrender. The suspense in this episode was excellent, especially when their plan goes awry and the ship crash lands in a lonely wooded area. The monster then starts struggling through the overgrowth, whereupon we see it for the first time, and what a weird thing it is! The drama and the pathos present at the conclusion of this episode made it far more than just a monster story, as it was also a story about people. This is what made "The Outer Limits" so effective in its presentations. Unlike many horror films which build a slight plot with slight characters around some type of monster which carried off women, "Limits" presented, by and large, firmly constructed stories with believable characters which would either lead up to or present believable conflicts involving the creature of the week. This, coupled with the moody black and white photography, made for the creation of some genuine classics of the genre. In the one hour format, "Limits" made very fine use of the story whereas "The Twilight Zone", when it made a temporary transition to one hour, floundered helplessly.

"The Sixth Finger" presented another remarkable episode which starred David McCallum as a man who has the evolution of his body speeded by electronics employed on a molecular level. The makeup, which became a byword with excellence on this series, was especially remarkable here as McCallum continues to advance from the machine's stimulation. His high forehead growing into an enlarged skull with ridges around the eyes were just incredibly well done.

"Corpus Earthling" was an average episode about alien creatures that look like rocks but can come to life and take over human bodies.

Another average episode was "The Man With The Power" who has a device implanted in his brain which allows him by concentration to focus electro-magnetic field energy into a sharp beam of incredible power.

"Tourist Attraction" is the episode which involved the strange sea creature which is captured but rescued by his fellows. It was a good episode aided by "Limits" always interesting monsters.

The monsters which appeared on "The Outer Limits" were pretty strange, but only one came really close to looking downright disgusting. That was the creature in the "Mice". This story involved contact with the intelligent beings on the planet Chromo. Through teleportation a human is to be sent there while one of their race is sent here. The creature (pictured full page somewhere in this article) roughly resembles a humanoid gelatinous monster with various jutting, slimey projections, etc. It that wasn't bad enough, it ingests a substance for food (which it grows itself) that looks something like soggy bread. Yucchh!

One of the weakest first season episodes was "ZZZZZZ". No, that's not a sarcastic comment, that's the title. It concerned a hive of bees materializing one of their own into the form of a human, she being the queen who will lead the bees in conquest of the Earth. Now, I can accept just about anything in SF, even bugs with humanlike heads, but not a bee that transforms itself into a person. I just can't buy that.

"The Invisibles" used the old theme of aliens infesting the bodies of humans, but did it quite effectively.

"Corpus Earthling" involved a man (Robert Culp) who has a brain operation and thereafter overhears two rocks planning to conquer Earth. You had to be there. This was one of three episodes which Robert Culp starred in.

To digress for a moment, this brings up an interesting point, that being that many actors who would become much better known in the years to come appeared in this series. I've already mentioned David McCallum, but there was also Cliff Robertson, Robert Duvall, William Shatner, Leonard Nimoy, James Doohan, Martin Landau, Adam West and even Ted Knight.

"The Bellero Shield" had Martin Landau in a supporting role. The story, like many other "Limits" tales, used SF to focus on man's weaknesses and character flaws, in this case his greed. The story involved a creature from a world of light that is captured by the beam of an experimental laser gun. The creature can encase itself in an impenetrable shield, bell-shaped and transparent, in times of danger. Bellero's wife manages to kill the creature (or so she believes) and plans to exhibit the shield to the world as her husband's invention. While demonstrating it she discovers that she doesn't know how to remove the shield as it is actually operated by the alien's 'blood'. The alien, before dying, releases her as a parting act of mercy to a creature who doesn't deserve it. Who is really the monster in this one?

"Fun And Games" starred the late Nick Adams as a man snatched from Earth and transported to a distant planet where he represents Earth, unwillingly, in a battle with an alien whose outcome will decide Earth's fate. The suspense of the hit and run fighting, combined with the anti-hero character of Nick Adams makes for a better than average story.

Another very effective episode is "A Feasibility Study" which had an entire six block residential section of a city transported to the planet Luminos. The people were brought to the planet to test their susceptibility to the disease which infects that planet's inhabitants, making it impossible for them to move about the way those of Earth with healthy bodies can. In other words, to see if it would be worthwhile to use people of Earth for slaves. As usual, the attitudes of the people captured are carefully scrutinized by the script, with man coming out on top this time when the people decide to deliberately infect themselves to convince the Luminites that Earth is of no use to them, thus saving countless lives, although the people of Earth would never know of the sacrifice which was made for them.

This episode, like many of "The Outer Limits", was directed by Byron Haskin, who has directed many of George Pal's films including THE WAR OF THE WORLDS, and whose cinema career goes as far back as 1940 when he worked on the special effects for Errol Flynn's epic swashbuckler, THE SEA HAWK.

There were indeed many fine episodes in the first season and another which used SF to make a statement about mankind was "The Chameleon". This starred Robert Duvall as a man who agrees to have his molecular structure altered to impersonate one of the aliens aboard a downed flying saucer in order to gain entry and learn their plans. He gains entry to the ship and although the aliens realize that he is not really one of them, they allow his changed chemistry and new "memories" of their planet (brought on by the alien cells used in the structural alteration) to grow in him until he at last realizes just what they are really like. The more the agent "remembers" about their planet, the more he dislikes the grubby creatures of what was once his planet, Earth. He elects to leave Earth and live on their own planet with them.

The final episode of the first season was "The Forms Of Things Unknown" which producer Joseph Stefano

OPPOSITE PAGE: THE TOP IS A SCENE FROM "THE ARCHITECTS OF FEAR" WHILE THE BOTTOM IS ADAM LINK FROM THE SECOND SEASON EPISODE "I, ROBOT".

did as a pilot for a projected series which would have been called "The Unknown". The story starred David McCallum as a man who built a room in which he could bend time. When "The Unknown" didn't make it as a series, the background music of the episode was later used for Quinn Martin's THE INVADERS. This episode had been made as a projected pilot because Stefano had been informed that "The Outer Limits" would not be renewed for a second year. When ABC suddenly decided they needed "Outer Limits" to fill a time slot on saturday nights, Stefano was already busy elsewhere.

For the second season, Stefano was replaced by Ben Brady. Conrad Hall, who as director of photography had been responsible for much of the superb atmosphere generated in the first season's episodes, was also unavailable and was replaced by Kenneth Peach, an only secondary talent. Nevertheless, the second season did produce some fine episodes. By and large the runaway favorite of the second season is "Demon With A Glass Hand" and it's easy to see why as this episode had a lot going for it. To begin with, it was written by Harlan Ellison (who had also written "Soldier" which was the premier episode of "Limits" second season). Plus, it was directed by Byron Haskin and it starred Robert Culp. It couldn't help but be good. The story of Culp as a man with a glass hand whose fingers are computer memory banks was excellent. It was very swiftly paced as Culp battled aliens who came from the future through a time mirror. They were trying to capture Culp as only he knew where future humanity had hidden 200 years hence when the aliens had invaded. Coupled with this was a subplot of Trent (Robert Culp) searching for some of the missing memory-bank fingers. Each one supplied more clues to his own identity, until he was ultimately revealed to himself that he was a robot. The ending is great as Trent has defeated the aliens (who vanish into time when a pendant they wear is removed) and he must wander the Earth for 200 years until it comes time to release humanity from their place of concealment.

Very few of the other second season episodes achieved this level of excellence.

"Cold Hands, Warm Heart" was a somewhat interesting story about an astronaut (played by William Shatner) who came in contact with an alien creature on Venus and is somehow taking on its characteristics (this weird creature is pictured at the top of this page).

"Expanding Human" starred Skip Homeier and Keith Andes. It was a good taut episode about a scientist who takes a mind-expanding drug which has a Jeykle/Hyde effect on him as under its influence he gains hypnotic power, super-human strength, and increased mental awareness. However, he also becomes a dangerous, malignant personality. James Doohan had a supporting role in this episode.

"The Invisible Enemy was another good one about a spaceship crew on Mars. They arrive to find the first expedition destroyed and the crew missing. They come to find, following mysterious disappearances of fellow crewmen, that the sands of Mars are like a vast ocean, an ocean inhabited by fearsome carnivorous creatures who move through and under the sand as easily as we

THE MANY FACES OF DAVID McCALLUM

Although it is obvious that the person at left is David McCallum (well known for his role of Illya on "The Man From U.N.C.L.E." and more recently as "The Invisible Man") would you have recognized the being at the bottom of the page as also being David McCallum?

The scene at the top of this page is from the "Outer Limits" episode "The Forms of Things Unknown" which is described elsewhere in this article.

The scene at the bottom of the page is from the "Limits" episode "The Sixth Finger" in which he plays a subject whose evolution is stimulated until his body becomes what man will be hundreds of thousands of years in the future. It is done in gradual stages although the one pictured is the most advanced stage which he reaches. McCallum, as always, turned in a fine performance.

move through water. This was an especially eerie story filled with a great deal of suspense. The director on this one was, again, Byron Haskin. The story was written by SF writer Jerry Sohl.

Jerry Sohl was also the co-author of "Counterweight" which concerned a group of people making an important test involving a simulated space flight. But unknown to them, an alien intelligence is also aboard the simulator, an intelligence which wants them to fail so that they will be delayed in reaching out into space. At one point the intelligence takes over a plant which is aboard and transforms it into the fearsome creature pictured below. The transformation is excellent and is accomplished via stop-motion animation.

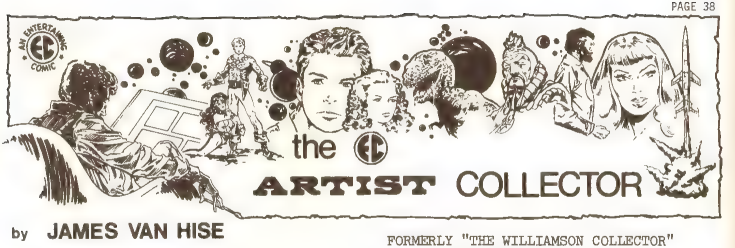
The special effects for "The Outer Limits" were by the now defunct Projects Unlimited which also worked with George Pal on such films as THE TIME MACHINE and THE SEVEN FACES OF DR. LAO. Two of the more well known stop-motion animation technitions in Projects Unlimited were Jim Danforth and David Allen. Jim Danforth has also done the animation on such films as WHEN DINOSAURS RULED THE EARTH and FLESH GORDON. David Allen did work on "The Twilight Zone" as well as the famous King Kong Volkswagen commercial.

Another story by an SF writer was "I, Robot" which was adapted from Eando Binder's classic from the thirties. The story of the robot Adam Link who has a mind with a human personality is well known and although the ending of it was changed for dramatic purposes, it was still very well done. The story involved Adam Link put on trial for the murder of his creator, although the man's death was actually an accident unrelated to the robot. During a recess while the jury is deliberating, Adam is walking outside with his attorney when a young girl darts into the path of an oncoming car. Adams reacts before anyone else can move, throwing the girl out of the way as the car strikes him, shattering the robot to bits. Although this is the way the episode ended, it was shown that the head was intact, and anyone who had read the Adam Link stories would know that as long as his head and brain were undamaged that Adam Link would still be alive.

The rest of the episodes, although not bad, were only average, lacking the power and insight that marked the success of so many others. The two parter, "The Inheritors" seemed too padded, while "The Brain of Col. Barham" was hardly original and certainly predictable.

The final episode, "The Probe", is noteworthy only because it marked the appearance of a creature called the Mikie, a blob-like thing played by the late Janos Prochaska, a role he repeated in the "Star Trek" episode "The Devil in The Dark" only there it was called the Horta.

"The Outer Limits" was one of the few genuine sparks of originality and talent ever to appear on TV. Along with "Star Trek" it is the only mature SF series ever done for television, but then TV is not known for its searches for mature presentations or artistic endeavors for its viewing audience. "The Outer Limits" was a genuine milestone in cinema SF which has seldom been equalled since.



by **JAMES VAN HISE**

This issue, as I continue covering the non-EC comic work of the many fine artists who comprised Bill Gaines' legendary staff, I depart from the almost exclusively 1950's coverage to discuss a couple books from 1965 which are fairly easy to find but which a lot of people aren't aware of. The artists covered this issue are John Severin, Wally Wood and Reed Crandall.

WAR COMICS #27 - September 1954 - Atlas
"The Battle of Jutland!" - 6 pages

John Severin did a number of fine war stories for Atlas and this is one of the best. It concerns a historic WWI naval battle between the entire German navy and the entire British navy. It is written and drawn in the style that EC made famous in its own war comics.

Severin must have really enjoyed drawing this as he put a tremendous amount of work into it. I don't think I've ever seen another strip by him which used as much craftint work as this one did. Whereas some artists used craftint in various panels from time to time, this strip uses it in every single panel! The sea battles, the ships appearing out of the fog, the explosions, all make maximum use of craftint for supreme effect. The characterizations of the people in the story are also excellent as, like many EC tales, the story tells itself from the historical point of view as well as using a subplot of two sailors who are fighting in the battle as well. It's classic Severin and rates a "5".

OUR FIGHTING FORCES #10 - Apr.-May, 1956 - D.C.
"Three Doors to War!" - 6 pages

This is a little known strip by Wally Wood and in fact until I saw this I didn't know he did any D.C. work in the fifties.

The story is uninspired as it concerns an unsuccessful salesman who gets drafted into WWII. It's the typical kill-the-enemy shoot 'em up with one violent engagement after another. The twist, supposedly, is that this salesman who always had doors slammed on him gets to slam a door himself at the end after having iced a sniper.

Although the art is definitely drawn by Wood, I'm not so sure about the inks as much of the linework is rather thin and scratchy, whereas Wood's inks are always very bold. One can definitely see that it's Wood, but it's Wood with a difference. I can't identify who the inker may be but he does only a competent job, leaving the art with a bit of a sparse look. D.C.'s bland coloration doesn't help this much either. All things considered it rates a "3".

BORIS KARLOFF TALES OF MYSTERY #9 - March 1965 - Gold Key

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

"Vengeance Of The Armored Arm" - 12 pages

Ah, now this is Wally Wood art which I can enjoy and appreciate without qualification. It's a mystery/horror story but it's locale is the middle ages with armored knights in battle on proud steeds.

The story concerns a Baron who pays an assassin to murder his cousin so that he can rule his realm in his place. His cousin rides off to battle and as the Baron starts wrecking havoc, the hand and forearm fall off a spare suit of his cousin's armor and begin pursuing the Baron, much to his terror. The Baron is told that his assassin has succeeded but later is told that his cousin is returning from the battle alive. Disbelieving he runs outside the castle where the dismembered armor hand attacks him and he falls into the moat and drowns. Sir Mansfield is puzzeled by this a curiously it was just a hand he lost on the first day of battle, not his life.

The art is very fine Wood and looks like he may have had Adkins working with him on it although I can't be sure. Wood does fine work drawing the knights, and the Baron, who is in nearly every panel, is constantly wearing a suit of chainmail, which is drawn quite attractively. The backgrounds are well done and include a lot of nice touches with paintings and midievel designs in the walls. It's a nice strip and rates a "5".

THE TWILIGHT ZONE #13 - November, 1965 - Gold Key
"Way Out West---On Mars" - 9 pages

One of the finest artists on the E.C. staff was Reed Crandall and, like Wally Wood and others, he has persisted doing fine work to this day. Several of the E.C. alumnai have turned up in this title from time to time and this issue we'll cover one of Crandall's more interesting outings in "The Twilight Zone".

This strip succeeds because it has more than just good Crandall art, it has a good plot. It concerns four astronauts who journey to Mars. They find the planet inhabited by creatures who pick their minds for the images of people they've known and then they imitate those people. It is similar to Ray Bradbury's "Mars Is Heaven" but these Martians intend to use their disguises to replace people on Earth, and at the end you are left wondering whether they succeeded.

The art is very good Crandall, tight and well rendered. There's lots of detail and one wishes the pages were a little larger so as to appreciate the work more. The spaceship is of a unique design which I don't recall ever having seen used before or since. It's difficult to describe and adds to the sense of wonder the story elicits. I bought my copy off the stands when it came out and I remember how impressed I was ever then, before I ever knew who Reed Crandall was. What little alien landscape which is shown has a distinctly Al Williamson feel to it. It's one of Reed Crandall's nicest efforts of the sixties and is a top notch "5".

EAGER TO PROVE HER SUPERIORITY OVER ENGLAND AS A SEA POWER, GERMANY SENT THE PRIDE OF HER NAVY, THE HIGH SEAS FLEET, TO RENDEZVOUS WITH THE ENGLISH FLEET OFF THE COAST OF JUTLAND AND THERE, FACE TO FACE IN A BATTLE TO DECIDE "WHAT SUPREMACY" COULD IT BE DONE? WOULD GERMANY SINK ENGLAND AS THE QUEEN OF THE SEAS? THE STORY, ONE OF THE MOST GRIPPING OF WORLD WAR I, WAS TOLD IN...

The BATTLE of JUTLAND!

MAY 31, 1916... WAS A QUIET DAY OFF THE COAST OF DENMARK... ALTHOUGH THEN AT 2:20 P.M. BRITISH CRUISERS REPORTED...

DOT! DOT! DASH! SMOKE PLUMES IN DIRECTION OF HELGOLAND! INCREASING RAPIDLY! DOT! DASH! DOT!

THE SMOKE PLUMES DID INCREASE! IT WAS A SMOKE SCREEN SET UP BY GERMAN FAST LIGHT CRUISERS AND BEHIND IT, WERE TWO HIGH-POWERED BATTLE FLEETS! DECISIVE BATTLE WAS AT HAND TO BATTLE THIS SECTION!

SUDDENLY—THE TANK SWERVES CRAZILY...

IT'S OUT OF CONTROL!

I WHEW!? I ALMOST BEAT WITH IT! I SHOULDN'T HAVE HAD ALL THIS TROUBLE IF THAT HATCH DOOR HAD STAYED OPEN! BUT MY LUCK'S BOUND TO CHANGE! I CAN'T BE CLOBBERED AGAINST ME ALL THE TIME! I...

YOU KEEP TELLING YOURSELF THIS AS YOU WALK ON...

WHEN SUDDENLY...

KRAKOW!

SNIPER—IN THAT SLOT!

HE'S WELL PROTECTED BEHIND THAT SMALL WINDOW! BUT I CAN GET UP AT HIM...ON THE RUN! THROUGH THAT SLIT DOOR!

LOCKED! ANOTHER DOOR I CAN'T GO THROUGH!

THAT SNIPER'S LINING ME UP FOR A BARRAGE! THANKS!

AS IF POSSESSING A SOUL OF ITS OWN, THE MAGIC AXE SWINGS...

NO...IT CAN NOT BE!

ONCE...THOR WIELDED THIS SACRED SWORD IS NOURISHED WITH A LIGHTNING FLASH!

THEN WITH A KNOWING SIDE LOOK DOWN, EQUIPMENT...

LANCELOTS! LANCELOTS! HE...HE ME

YE...SUMMONED ME FOR WHAT?

I AM ILL—HAVE MEALS SENT TO MY QUARTERS UNTIL FURTHER...

THIS IS IT, PARKER—WE'VE PASSED MARS' TWO SATELLITES, DEIMOS AND PHOBOS—BEGUN OUR DESCENT DOWN!

K-RUSH!

THE GREAT CRAFT HOVERS IN THE ALIEN ATMOSPHERE...THEN, GENTLY, FOR MEN'S EARS, WRECKING...THE MARTIAN TERRAIN

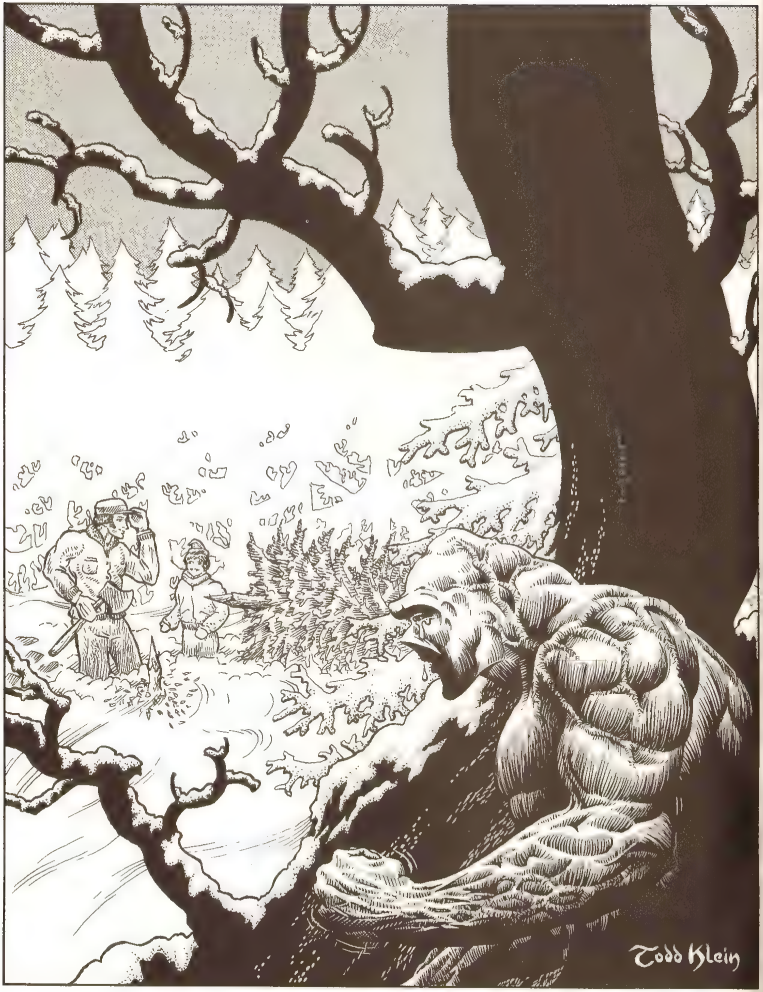
CAUTIOUSLY, THE FOUR SPACEMEN TEST THEIR FOOTING...PEER 'N NASTY WONDERS AT THE OMINOUS PLANET THEY HAVE COME TO CONQUER

LIKE CHILDREN IN A STRANGE FOREST, THEY HEAD NORTH...

HALT! THIS IS AS FAR AS I GO! NOW WITH MY PERMISSION, MR. PARKER!

K-RUSH!

HEFFY DECLARES MARS TO BE A PLANET IN POSSESSION OF THE UNITED STATES OF AMERICA, IN THE PLANET EARTH!


Todd Klein

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

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A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

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JAMES VAN HISE / EDITOR

THE HEROES ILLUSTRATED COMIC ART CATALOG #1 - $10.00 - 19 pages, 11 X 17 - Published by Richard Pryor, 2310 Fremont Ave., Monterey, California 93940

This is the entire Barry Smith Conan story from issue #9 printed in black & white from the original art. The print size is 11 X 17 although the actual printed art occupies a space about 10 X 14 on the page. The reproduction is good and it is printed on very heavy stock. The purpose of this giant catalog is to sell all of this art but the package as it is makes it a good item for Barry Smith fans to buy as well.

RATING 8 / JAMES VAN HISE

GRAPHIC GALLERY #6 - $5.00 - 72 pages - Published by Russ Cochran, P.O. Box 437, West Plains, Mo. 65775

Russ Cochran was the first to publish an illustrated catalog of comic art for sale, and his is still the best. This issue features color covers by Barks and Frazetta (neither is up to their best work, however) plus a color centerfold by Richard Corben. Of special interest this time is a 12 page story by Harvey Kurtzman (from PAGEANT, late 1950's).

There is also work by Alex Raymond (magazine illustrations rarely seen), Hal Foster, George Herriman, Burne Hogarth, Floyd Gottfredson, M. T. Webster, Clifford McBride, Seigel and Shuster, George McManus, Charles Schultz, Al Williamson, Simon and Kirby, Mike Kaluta, Jeff Jones, and many others.

Everything is, as usual, excellently printed, and everything is for sale at prices from $15 to over $1500.

Misery is receiving GRAPHIC GALLERY and having just sworn off original art for a while to allow the bank balance to grow!

RATING 9 / J. B. CLIFFORD, JR.

ROBERT E. HOWARD'S CONAN THE BARBARIAN LP RECORD ALBUM - $6.00 - 33 1/3 rpm - available from Moondance Productions, Box 425, Wilmington, Vermont 05363

These authorized dramatizations of "The Tower Of The Elephant" and "The Frost Giant's Daughter" are dramatic disappointments. After the excellence of the H.P. Lovecraft album whose narrator sounded as if he had been born to do that album, I expected no less a level of craftsmanship from this outfit on their Conan record album. A project of this magnitude should have used far more care and judgment in choosing the voices for the dramatizations than it seemingly did. The voices for the characters on this album seem to have been born to do anything but this. They are unconvincing, overacted, and do not conjure up the image in one's mind of the characters that they should. The narrator's voice sounds too ordinary and undistinctive and when he moonlights as one of the characters in "Tower", a loud mouthed rogue at the beginning of the story, I cringed in embarrassment for him because of how badly acted it was. Acting is not just visual, but audio as well, and when the audio is all you have, great care must be taken. But other than the voices being totally miscast, the album is not badly produced.

The sound effects, background noises, etc, are professional in calibre all the way. The sounds of the noisy barroom conjure up the image perfectly as do the sounds of the wintry mountains in "Frost Giant's Daughter". The voice characterizations come across a little less badly in "The Frost Giant's Daughter", making listening to it a bit more bearable, but they're still not up to the level of professionalism of the other aspects of the production.

The record jacket is a full color illustration by Tim Conrad done in a Barry Smith imitation. It is more impressive on the album jacket itself than is the B&W repro of it in the ads.

The album is an enthusiastic attempt, but somebody up there has a tin ear.

RATING 5 / JAMES VAN HISE

ERBANIA #37 - 3/$2.00 - 16 pages - Published by D. Peter Ogden, 8001 Fernview Lane, Tampa, Florida 33615

ERBANIA is devoted to the works of Edgar Rice Burroughs and to material by others in the same field. It doesn't come up to the quality of ERB-dom, but I would rank it a little higher than the Burroughs Bulletin.

This issue contains two essays reconciling modern scientific views of Mars with ERB's Barsoom. The conclusion: Barsoom is not Mars - it is a planet in another dimension which occupies the same place as Mars! I'm glad that is settled.

There are also some illustrations (including Frazetta and Krenkel), the concluding chapter of a comic strip adaptation of "Tarzan and the Jungle Murders", several letters, some book reviews, a poem, and an article on Tarzan's knife.

So if you suffer withdrawal symptoms between issues of ERB-dom, an ERBANIA maintenance program may prove helpful.

RATING 7 / J. B. CLIFFORD, JR.

MEDIASCENE #16 - $2.50, 6/$4.00 (subs begin with the next published issue) - 36 pages - tabloid - Published by Supergraphics, Box 445, Wyomissing, Pa. 19610 [AVAILABLE FROM THE SFCA FOR $2.00]

If anyone had thought that MEDIASCENE was becoming stagnant, it's sure turned around in the last couple issues and substantially revitalized itself. Each issue is now a double-sized issue and has an increased emphasis on comics over what it has had for awhile.

The cover is by Richard Corben and goes along with an article about his new book from Gil Kane's Morningstar Press which includes several panels of art from it.

The centerspread of the first section is in color and by Gil Kane illustrating scenes from his book from Morningstar Press. It's really nice.

A one page article about Vaughn Bode' is largely biographical and tells exactly how he died. This article was done to end the many rumors about how Vaughn died, although no rumor could have been as strange as the truth.

A 2 1/2 page article on The Shadow by Walter Gibson (who wrote most of the pulps) includes many pulp repros as well as a full page reproduction of one of the Steranko paintings done for the paperback reprints.

A one page article on Jack Davis tells much about his career and how he works. There's a photo and four drawings included.

A 3 1/2 page spread on Wrightson includes an interview and a great deal of reprinted art.

There are also several pages on news on upcoming comics and films as well as a two page spread on the film ROYAL FLASH.

It's one of the best issues of MEDIASCENE in a long time. If it maintains the level of the last two issues it should become a very exciting publication once again.

RATING 10 / JAMES VAN HISE

BIG APPLE COMIX - $1.00 - 36 pages (UNDERGROUND COMIC) - Published by Big Apple Productions, 9 East 48th Street, 3rd Floor, New York City, N.Y. 10017

This is all about New York City, and it is excellent (the comic, not the city). Artwork is by Wally Wood, Michelle Brand, Stu Schwartzberg, Marie Severin, Larry Hama, Archie Goodwin, Al Williamson, Neal Adams, Ralph Reese, Alan Weiss, Herb Trimpe, and Mike Ploog. That's a lot of talent.

The writing mostly matches the artwork in quality. The best stories are "The Man Without a City" (a parody of the famous short story, "The Man Without a Country"), "My Word" (a parody by Wood of his famous E.C. story, "My World"), and "Over and Under" (a story divided between Neal Adams and Hama & Reese) which explores events in the days of a jet-set secretary and a hooker in parallel.

New Yorkers both love and hate their city, and this love and hate are evident in BIG APPLE COMIX.

RATING 9 / J. B. CLIFFORD, JR.

RED NAILS - $15.00 - 144 pages - 7 1/4 X 10 1/4 - Clothbound - Published by Donald M. Grant, West Kingston, Rhode Island

RED NAILS is the newest book in the Conan series of hardbacks issued by Donald M. Grant, and it is one of the best. The book is superbly designed both in artwork and graphics.

The inside pages are 80 lb. ivory stock and the text is printed entirely with brown ink. This selection of earth colors (rather than a sterile black & white) lends itself perfectly to the atmosphere of the story. The text is uncrowded, set in a large 12 point souvenir type with ample room in the margins of each page. The combination of all these factors makes it extremely easy to read and doesn't strain the eyes (a factor most publishers ignore but is increasingly important to the publishing industry due to the ease of watching T.V.).

RED NAILS includes four full-color 'tipped-in' plates by George Barr (that are, in certain places, reminiscent of N.C. Wyeth). He has also included many line drawings done in a simulated engraving style. There is a double page frontis piece with three full page illustrations. Plus, at the openning of each chapter there is an inverted 'L' shape drawing reaching across the top and down the left side of the page which includes a design of the capital letter of the first word in the first paragraph. There are also many spot drawings located strategically throughout the book.

There are only two minor things which I think, if changed, would add to the appearance of the book. The first is that all 4 color plates appear in the first half of the book, thus leading me to believe that originally there were meant to be more. The other is the dust jacket. It is entirely grey with only the title on the spine and a small drawing on the front cover printed in red. These colors match the colors on the hardback book cover, but they are very difficult to see. It is incongruous that such a beautiful book should have such an ugly covering.

Aside from that, Mssrs. Grant and Barr are to be congratulated for producing a fine example of how books should be made. I wish more publishers understood this. It's the physical appearance of the book that sells, not just the cover, but the graphic design throughout. This has nothing to do with whether or not it's a good book, but it does make it attractive. I know I've put back many a book that just didn't appeal to me visually. RED NAILS is not one of them. $15 is expensive for one book, but you're buying pure quality.

RATING 10 / MIKE McKENNEY

OUTWORLDS #24 - $1.25, 4/$4.00 - 32 pages - Published by Bill Bowers, P.O. Box 2521, North Canton, Ohio 44720

Although science-fiction oriented, this fanzine is mostly about science-fiction fanzines. The issue at hand is interesting in that it contains two accounts of early (1930's) s-f fanzines by Bob Tuckers and Robert A.W. Lowndes. There's a variety of other material, including a poll and some interesting letters. The editor keeps things moving without being obtrusive. It's all well written, entertaining, and clearly printed, a pleasure to read.

RATING 8 / J. B. CLIFFORD, JR.

BROTHER, CAN YOU SPARE 75¢ FOR THE FABULOUS FURRY FREAK BROTHERS? (FREAK BROTHERS #4) - 75¢ + 25¢ postage - 52 pages - 7 X 10 (UNDERGROUND COMIC) - Published by Rip Off Press, Inc., Box 14158, San Francisco, Ca. 94114

Gilbert Shelton has teamed-up with Dave Sheridan for

this latest Freak Brothers epic. The results are excellent. I had felt that #3 was a let-down from the previous issues and that imagination had been used up in the series. Happily, I was sooo wrong!

"The 7th Voyage of the Fabulous Furry Freak Brothers" describes a sojurn into sunny Mexico and the associated misadventures. There are numerous chuckles and several solid laughs here. Among other things, Phineas gets busted for dope smuggling (he's innocent for once), Freewheeling Frank is also busted (for driving a convicted dope smuggler's vehicle), and they are only rescued by Fat Freddy (dressed as an Arab) and a helpful Brujo (male witch) named Don Longjuan, who proceeds to bribe every official in sight with funny money.

The best piece in the book (a real roll-on-the-floor, tears-in-the-eyes side-splitter) is written by Lieuen Adkins and features Fat Freddy's Cat in "Chariots of the Globs". I haven't enjoyed a Freak Brothers story so much since "The Freaks Pull a Heist" in Freak Bros #1.

The book is filled out with several one page strips featuring the usual supporting cast of Mice, Cockroaches, Norbert the Nark, and, of course, Fat Freddy's Cat.

RATING 9 / J. B. CLIFFORD, JR.

CLASSICS NEWSLETTER #5 - $1.00 - 28 pages plus covers - Published by Raymond S. True, 1930 West Warwick Lane, Roselle, Ill. 60172

I can't give this one high grades on eye-appeal; aside from the cover illustration and two small fillers, this is almost solid text (reduced), three columns to a page.

This makes for a lot of reading. Several pages are devoted to reprints of articles on Classics from various sources, and some space is devoted to excerpted comments from readers' letters.

The remainder of the fanzine comprises an installment to the definitive data-book on Classics. There is a key to artist identification in the WORLD AROUND US series, a description of the 23 styles of re-order lists for Classics, and detailed descriptions of the various reprints for Classics #10 through #15. For example, there are 21 versions of #10.

The casual fan will find himself overwhelmed with data, but CLASSICS NEWSLETTER will delight the serious Classics-freak.

RATING 8 / J. B. CLIFFORD, JR.

TREK #3, THE MAGAZINE FOR STAR TREK FANS - $1.50 + 25¢ postage - 24 pages, tabloid - Published by TREK, 5600 N. Freeway, Apt. 341, Houston, Texas 77022 [AVAILABLE FROM THE SFCA FOR $1.50]

TREK, in just three issues published over the past year, has established itself as a major publication in Star Trek fandom as evidenced by the number of ads in this issue from varying corners of Star Trek fandom.

The issue leads off with a cover by Steve Fabian of the Enterprise and the Fesarious from the episode "The Corbomite Maneuver". This drawing originally appeared on the back cover of RBCC 118 (now out of print) but is published here in a larger size and is attractively printed in blue ink.

"Star Trek Bloopers You Never Saw" is compiled by yours truly and spans five full pages to present nine unique stills of Kirk and the gang flubbing up and horsing around. They're unique stills and it's a fun article to read.

Editorials in this issue discuss the reaction to TREK as well as its growth and expansion. They announce that beginning with the next issue they will be switching over to the standard 8 1/2 X 11 format printed on heavy stock and sport color covers.

"The Romulans" by Leslie Thompson is a two page article which portends to be the history of the Romulan empire. It is largely hypothetical using as its skeleton what little information was imparted concerning the Romulans in the Star Trek series itself. It's good and makes for interesting reading.

"Chicago Con: $100,000 Fan Ripoff" describes the theme of this article rather well. It discusses both the pros and the many cons of what was the largest Star Trek convention ever held last August. Photos accompanying it include shots of Leonard Nimoy, Harlan Ellison, Walter Koenig, Nichelle Nichols and the very beautiful Arlene Martel.

This is not as strong an issue as TREK #1 or 2, but it is still very good.

RATING 8 / JAMES VAN HISE

PARADOX #9 - $1.50 - 38 pages, side-stapled - Published by Bruce Robbins, P.O. Box 396, Station B, Montreal 110, PQ, CANADA

This one is dated 1973, but I know it hasn't sat around here that long. Whatever the reason for its late appearance here, it shouldn't be overlooked. It's an intelligently produced fanzine emphasizing classic science fiction and horror tales.

The only art in the 'zine are two plates reprinted from the second (1831) edition of Frankenstein. The remainder of the 'zine contains an 1818 review and an 1838 parody of that novel, an annotated list of Arkham House books in paperback, a few letters, and some editorial comments.

Material of this nature is well outside the usual fanzine fare, so if you are interested in the subjects, this may be your only opportunity to read these pieces.

RATING 8 / J. B. CLIFFORD, JR.

THE FURTHER FATTENING ADVENTURES OF PUDGE GIRL BLIMP #2 $1.00 + 25¢ postage - 52 pages (UNDERGROUND COMIC) - Published by Star*Reach Productions P.O. Box 385, Hayward, California 94543

Lee Marrs has emerged as one of the top underground cartoonists on the credentials of her two issues of PUDGE. Her fine narrative sense and unique art style (both simple and cluttered) coupled with a most appealing subject in a marvelous variety of adventures, have made this one of the best of the current series of comix.

Pudge is an overweight 17-year old girl who runs away to San Francisco to find adventure, excitement, and love. She joins the counter-culture with innocent eagerness and pits her naivete against the world, usually with failure. But she keeps on trying, bless her heart.

RATING 9 / J. B. CLIFFORD, JR.

SIEGE #1 - 50¢ - 28 pages - Published by John Stedronsky, 6554 Royalwood Road, N. Royalton, Ohio 44133

This is a magazine of original amateur comic art. The artwork is all good to excellent, but the writing is less inspired, being a few adaptations of classic tales and a few extended shaggy-dog stories. Still, it's a bit better than the average fanzine of the type and definitely worth the attention of aspiring comic book artists.

RATING 7 / J. B. CLIFFORD, JR.

JINNIA CLAN JOURNAL V2#7 - 30¢ - 24 pages, mimeo - Published by the Nelson Bond Society, P.O. Box 1367, Salem, Virginia 24153

This fanzine contains some mimeo-art and fiction of fair quality, some movie and book reviews, a RIVERCON report, articles & ads. There is some orientation to local (Virginia) items, but the 'zine would be of some interest to any fan of s-f & fantasy. It's fairly priced.

RATING 6 / J. B. CLIFFORD, JR.

DELL COMICS ARE GOOD COMICS

POGO PART THREE: UNREALITY, FANCY AN' FANTASY

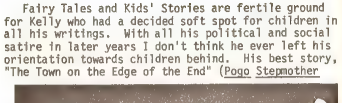
Many kinds of traditions and motifs form the background for Kelly's comic strip work in the fifties. His repertorie of gags, situations, characters, and settings owes much to fairy tales, Mother Goose rhymes, children's writers like Lewis Carroll, Vaudeville routines, comic strip conventions, and, especially, his quick verbal wit. By the late Forties, Albert and Pogo in the comic book has become a richly varied tradition in itself, and when the bridge is made to the syndicated newspaper strip this tradition is transmogrified into a more densely packed and concentrated form.

The early cannibalism format has receded but it still exists as a possible storyline; in fact, the first week-long continuity that Kelly introduces in the daily strip involves Albert's accidentally swallowing a "frog child" in a jar of water. And the most chilling use of cannibalism occurs when the three bats and Albert eat three fish, not knowing that they are a trio of girl singers named Flim, Flam and Flo, the Louisiana Perches (see the Incompleat Pogo). Albert is upset; he says: "It's all very sad...My own Ma was a gal singer ...it could of happen to her an' then there'd of been no me!"

Verbal mistakes and fantasies continue to dominate the direction that plots take, but they are more sophisticated and used in more different ways. For example, Beauregard Bugleboy (the dog) and Albert have a thinking contest that exists only on the verbal plane; they wind up spewing out a series of "pops" and "peeps" to indicate which of them is thinking of more things consecutively. Or Churchy, insulted and then offered a thousand apologies, demands that every one of the thousand apologies be expressed, immediately. Or Beauregard is sold a troop of trained gnats who spell out words above his head to replace his lost voice.

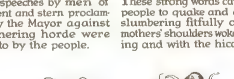
Kelly's background with fairy tales and nursery rhymes, and his love for the writings of Lewis Carroll, never wholly put aside from his earliest days in the comic book, surfaces in the later Pogo stories in ANIMAL COMICS and in Kelly's satiric renditions of elements of the classic tales in the Fifties Simon and Schuster books (e.g. Uncle Pogo So-So Stories, The Pogo Step Mother Goose) which are not reprints from the newspaper strip. It also is reflected in Pogo comics of the same vintage (such stories as "Mother Goosery Rinds" in #2, "The Howl and the Pussy Cat" in #6, and "A New Jag in the Old Beanstalk" in #7).

Fairy Tales and Kids' Stories are fertile ground for Kelly who had a decided soft spot for children in all his writings. With all his political and social satire in later years I don't think he ever left his orientation towards children behind. His best story, "The Town on the Edge of the End" (Pogo Stepmother



Mighty speeches by men of government and stern proclamations by the Mayor against the slithering horde were listened to by the people.

These strong words caused the people to quake and children slumbering fitfully on their mothers' shoulders woke screaming and with the hiccups.



But not a round-eyed monster blinked.

Then one morning when the sun shone everywhere else, a fluting was heard along the ridge. Such goblins as had ears pricked them up and stopped chewing. The people of the town, tumbling over toads, rushed from their houses and looked to the hills.

FROM "THE TOWN ON THE EDGE OF THE END" FROM POGO STEPMOTHER GOOSE.

Goose) is a serious variation on the "Pied Piper of Hamlin" that belies his position as a mere humorist.

Besides fairy tales, other motifs endure from the comic. For instance, I cannot count the number of times Albert has donned some outlandish "ridickle-dockle" outfit, then observed: "Funny how a good lookin' fella looks handsome in anything he throw on!" Or an insect, threatened with being stomped, exclaims: "Careful! Skoosh a bug and we gets rain!" Or one creature or another is accused of being a cannibal, or Albert engulfs objects with his open mouth, or the inhabitants get confused over who is who and what is what. All of those well-worn and delightful sequences that comprise Kelly's repertorie deserve repetition, and they get it.

Kelly once said, through the character of Churchy la Femme, "a comic strip is like a dream . . . a tissue of paper reveries. It gloms an' glimmers its way thru unreality, fancy an' fantasy." That fits for Pogo in spades. Especially does it fit the ways in which identities of the various characters are confused, discarded, transformed, and parodied. This occurs much more in the Fifties strip than it does in the comic book stories, but the roots of its occurence stretch back as far as Animal Comics. In fact, since several of the stories that appeared in the comic books were redrawn and revised for the syndicated strip, we can look at them to see how Kelly's creations fared in switching from one medium to another.

There probably are others, but here are several stories that exist in both comic forms. In Pogo three stories from comic books exist: pages 1-12 retell the story from Animal 22; pages 13-25, from Animal 16; and pages 51-62 from Four Color 148. In Pogo Sunday Book pages 11-27 combine the stories from Animal 21 and 23, and pages 44-51 retell the "Pogo the Internal Intern" story from Four Color 105. All are excellent stories in either version.

The outline of the story from Animal 22 is basically the same as the newspaper version. Howland, Churchy, and Pogo devise a plan to rid Albert of his cigar-smoking habit. This involves dressing Pogo up as Strawberry Shortcut the Baton Rouge Bombshell, who then can use her position as a "beautiful woman of mystery" to persuade Albert to be more cultured and swear off his vile practice. In the original story, Howland and Churchy acquire a still-burning cigar, confer over possible plans of action, overhear Pogo mentioning the possibility of eating mud turtles, and make him swear ("Gosh-a-mickle, dickle-pickel, heck an' golly, geeming heck an' golly, an' dern an' ding bing it!") to do what they require of him for penance. The penance, of course, is the masquerade, which "Pogo Possum of de soft brown eyes" pulls off admirably. Albert, however (contrary to the usual swamp reactions), sees through the disguise, pulls a gun and accuses Pogo of being Larceny Lil "wanted in 52 states." The story ends with Howland and Churchy routed by Albert.

In the newspaper version Howland and Churchy spend less time determining their strategy and more time speculating over the chance to bilk Al out of his cigars. Pogo still swears and gets railroaded into the role of a siren and is accused of being Larceny Lil, but more is added, such as Albert's dressing himself in finery to meet Strawberry Shortcut and a sequence at the end wherein Howland and Churchy run off with the cigar box, Albert's gun accidentally fires, H and C think they have caused Al and Pogo to execute a suicide pact, and then that Al is his own ghost.

Another story (Animal 21) sends Al and Pogo on an expedition in search of the Fountain of Youth. They vote to determine who the leader is to be (Al wins by pulling the hat tag with his name and the hat size out of his own hat), then dress themselves appropriately for the excursion. (Incidentally, dressing in costumes is an important ritual among the swamp characters; it provides a transition into their fantasy roles, and appears over and over in Pogo as

MA SAKES, AN PROWED DE MATCH CHTO POPPED HAT AND DE SIGAR A BURNIN' OFF
OOOF — DE SEEGAR IS GOT ME!! OY!
CHURCHY WE IS STUMBLED ON A TRAGEDY — LOOKY! DE SEEGAR BURNIN FROM DE FOUNTAIN AN IS BEEN MADE BACK INTO A LITTLE BOY!
ONLESS AN NUTS MA GUESS, DAT IS POGO!
AN-AN POGO!
MA GOLLYS!
VASSUN US GOTTA REMOVE OUR HAID-PIECES AN' DIKE THOUGHT TO DE DEAR FRIEND WHO WAS SO RECENT 'WHOST OUR MIDST.
IT SHO TZTCHIN
MA SAKES, AN WONDER WHAT CAUSE POGO TO PASS CHU? IT SHO HOLLER HIM OUT SLICH.
(HMP)

OH, ME! ALBERT DROPS ME FURNICE BY MISTAKE AN NOW I DONE SHRINY ME DOWN TO ELLYPOS SIZE SO I CAN NIBBLE OUT OF OR, RULE THE DAY!
LOOKS LIKE UNCLE ALBERT AN UNCLE POGO IS OFF AFTER THE FOUNTAIN OF YOUTH — HOW I CAN CLIMB OUTTEN MY STOMMICK AND AWAY
ALLUS WANTED TO TRY ONE OF O. UNCLE ALBERT'S SEGGARS — OOOF — PUFF-PUFF-PUFF
MAN! THE MATCH GOT FURS TO UNCLE POGO'S OL' PIONEER HAT. WOOOSH!
STOMP! STOMP!
OOG-WAH! THIS SHE-GAR IS DONE GOT ME
HERE IS WHERE POGO AN ALBERT IS LOOKIN FOR THE FOUNTAIN OF YOUTH
BY HAI! THEY IN FOUND IT! SEEMS LIKE ALBERT HE'S BACK AT PIET SIZE!
HE MUN OF IS DRINKED TOO MUSH FOUNTAIN!
HORRIES! LOOK IT POGO!
GULP

LEFT: PAGE 9 FROM "ALBERT AND POGO" IN ANIMAL #21, 1946 AND ABOVE THE VERY SAME SEQUENCE REDRAWN FOR THE NEWSPAPER STRIP AS REPRINTED IN THE POGO SUNDAY BOOK, 1956.

A DELL COMIC
DELL
NO. 6
10¢

POGO POSSUM

by WALT KELLY

a significant piece of humorous action. The peak of Kelly's use of clothes for characters appears in the three bats, Bewitched, Bothered and Bemildred, who don't know who they are except by which pants they happen to be wearing.)

Alabaster, Albert's nephew, stows away in his uncle's carpetbag and when Al and Pogo leave their boat to explore on land, Alabaster climbs out of the bag, smokes one of Al's foul cigars, accidentally burns the fur off the tail of Pogo's coonskin hat, and faints from inhaling the smoke. Howland and Churchy arrive and conclude that the coonskin hat is Pogo all hollowed out and that little Alabaster is Albert, having reverted to child-size from drinking from the Fountain of Youth.

In the newspaper version (Pogo Sunday Book) the vote to see who heads the expedition takes less time, but the costuming for the trip involves more. Alabaster hides out in a mandolin this time, which inadvertantly is left out of the strip by Kelly in a Sunday sequence; the next week it is back in the strip (afterall, it is important to the plot) and Albert and Pogo comment upon its reappearance. This kind of self-awareness turns up from time to time both in Kelly's comic book work and in his comic strip work. (For example, in Pogo 6 there is a several page commentary made on the effects of the paper shortage on comic book panels.)

This time when Al and Pogo go ashore to look around they discover an old empty chest which Pogo accidentally gets locked into, and Al wanders off in search of the Fountain of Youth so he can shrink Pogo enough to clamber out of the keyhole. Meanwhile, Churchy and Howland discover the coonskin hat and Alabaster as in the earlier version and draw the same conclusions. Alabaster, however, corrects them about his identity, but they do not believe him. Churchy says: "Albert you is dee-lerious from gittin' shrank to tad size." Howland and Churchy also find the chest containing Pogo and think it is a treasure chest.

They carry it aboard their raft, hear Pogo's voice coming from within, and figure it is haunted. They bury it but not before Pogo has sneaked away. When Albert returns and straightens out the identity of the coonskin hat and himself, he finds out that they have buried the chest. However, they can't remember where it is buried. This part of the story comes from Animal 23, and at this point in the ur-version Albert threatens Howland with burial himself if he doesn't locate the buried chest. In both versions a witching stick is employed in the search for Pogo and in both versions a bird happens to light on the stick, making it dip to the ground. Even though this violates the supposed principle behind the witching sticks, the animals begin to dig; the results are different in each version.

In the original version, Pogo, disguised as a ghost of himself, shows up to scare the other animals as they

IT'S ALL ON ACCOUNT OF THE PAPER SHORTAGE... OL' PUBLISHER OF THIS 'N COMIC BOOK SAY, "CUT DOWN ON THEM BOATS, THEY TAKES UP TOO MUCH ROOM.
'AN' THEM WATER!" HE SAY... "SQUEEZE DOWN! NOT ONLY DOES SHE TAKE UP ROOM, BUT THE WATER BILL IS A TERRIFYIN' SIGHT!
"NEXT BOOK US PUBLISHES," HE CRY 'ALL EMPLOYEES GOTTA BRING THEY OWN WATER!"
'COURSE, FROM CUTTIN' DOWN ON THE BOATS, NEXT US WILL CUT DOWN ON THE CRITTURS...
TILLFINALLY, ALBERT YOU WON'T BE HARDLY LARGER NOR A MIDGE-FLY.
THAT WILL LET US GIT ABOUT TWELVE OR FOURTEEN PICTURES ON A PAGE...
'TILL SOMEDAY, US CRITTURS WILL DISAPPEAR ENTIRE AN' THE COMIC BOOK INDUSTRY WILL BE REDUCED TO A WORD GAME.
THE COMICS WILL COME TO A SAD END... BOOKS WITH NOTHIN' IN BUT WORDS.
BUT THINK OF THE COST! IT GONNA MEAN THE PUBLISHER GOTTA HIRE SOME-BODY WHO CAN SPELL.
AN EVYBODY KNOW THAT IS UNPOSSIBLE...SO MEB BE THINGS GONE WORK OUT AFTER ALL.

PAGE 2 FROM "HOW TO BE PREPARED (delicious-like)" IN POGO #6, July-Sept. 1951

dig in a sort of poetic justice for their ineptness. In the newspaper version, Howland is inundated by water coming from the hole, leaving his hat and glasses behind and an egg in his place. Naturally, Albert et al. believe that Howland has been soaked by the Fountain of Youth, so they cover up the hole and begin several weeks worth of hatching the egg they think is the owl.

This combined version of two earlier stories incorporates Kelly's penchant for mix-ups of all types into a narrative that flows into the other narratives--one of the prerequisites of a continuity strip. The continuities of Pogo eventually develop a special rhythm (akin in some ways to the interlocking episodes of a well-crafted nineteenth century novel) wherein activities in the swamp weave in and out of each other, building to a rip-roaring climax that often involves all the swamp creatures that can be mustered into one panel. Typically, at this juncture the character's fantasies and tendencies to jump to far out conclusions are at a peak, and we are witness, for example to a crowded trial scene or an extraordinary poetry writing contest, or a batch of wild-eyed animals running helter skelter through the swamp in a mad dash to nowhere from nothing.

There is too much that could (and more than probably should) be said about the narrative, characterization, motifs, humor, and so forth in Pogo of Post-Hall syndication. Kelly is probably best known for his use of political satire in the strip, but that, I think, is the least enduring aspect of the strip. Much of the political satire (witness, for example, The Jack Acid Society Black Book) is heavy-handed. The most engaging dimensions of the strip harken back to the early days, and there is a direct, visible line of development in the characters and in the setting that shines through the best of the political and social commentary.

THE 1975 SAN DIEGO COMIC CONVENTION

by **JAMES VAN HISE**

With the line-up of guests and activities, combined with the fact that I'd never been to California before, I decided to attend the 1975 San Diego Con. As you can see from the guest line-up at the right, they had quite a lot to offer. I was most interested by Ray Bradbury (as I explain on the following pages) although the thought of meeting George Pal also interested me, in fact it excited me a great deal as I'd long been a fan of his capabilities as a film producer and director as I've enjoyed most every film he's made, his TIME MACHINE and SEVEN FACES OF DR. LAO being two of my all time favorite films.

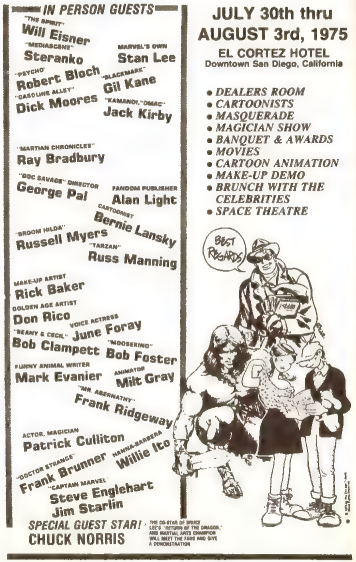
Although the convention had a great many guests, not all of them appeared on panels or gave talks. Some of them one only knew of their presence at the convention at all at the banquet when they were honored for something. Other guests not mentioned in their adds were also in attendance such as Larry Niven, Theodore Sturgeon and Vincent Bode'.

The convention existed on two planes, that of the dealer and that of the fan. Although the convention had a turn out of 2500 people, most dealers did not do very well. I was not that surprised at this as I'd been hearing for a couple years that dealers didn't do well at San Diego.

On the other hand San Diego was a great convention for fans, in fact from this standpoint it was the best convention I had ever attended. I myself was rather surprised to be affected this way as I'd been to so many large conventions that I'd begun reacting to them all the same way; if they were bad I'd be bored, and if they were good I'd just enjoy myself and take it in stride. But I'd never flipped out over a convention the way I did at San Diego! There was so much for the fan to do there, so much to see, that it was impossible to be bored and impossible to see it all. No films were announced ahead of time but they showed such movies as JASON & THE ARGONAUTS, Disney cartoons, Chuck Jones cartoons, Star Trek's, the bloopers, Bruce Lee film clips, Superman color cartoons from the 1940's, TWILIGHT ZONE, the original silent LOST WORLD and others.

ABOVE: GEORGE PAL

The program put on for George Pal was perfectly executed. It lasted for over three hours and consisted of a ten to fifteen minute film clip from each of his films, followed by a twenty minute question and answer session



to go along with each film clip, therefore it was a film clip followed by questions on that particular film, followed by another film clip or clips from the next film. It was superb. George Pal was very genial and patient with all questions and did his utmost to accomodate everyone. Following the session he answered more questions as he signed autographs. One extremely interesting bit of information that came out here is that George Pal is planning a sequel to THE TIME MACHINE! He acknowledged that he wants to make it with the same cast as the original. When asked what it would be about he said that it was just in the very early planning stages now and a story had not yet been written. He discussed the possibilities of exploring what he did when he returned to the future with the three books and even possibly taking him further into the future such as H.G. Wells did in the book. He remarked that he had wanted to do this in the original but it would have made the film too long.

ABOVE: AT THE SAN DIEGO CON BANQUET. IN THE PICTURE ON THE LEFT IS WILL EISNER. IN THE PICTURE ON THE RIGHT ARE JACK KIRBY AND "SUPERMAN" CO-CREATOR JERRY SIEGEL.

Russ Manning, one of my favorite artists, gave a talk at the convention and then signed autographs for a line of people a mile long.

Theodore Sturgeon gave a talk and read a new story he'd written. I saw him in the dealer's room later on and had him sign a still I had from one of the Star Trek episodes he'd written, "Amok Time". He remarked that through this episode he came to know the actress who guest starred as T'Pring, Arlene Martel. He referred to her as one of the "most beautiful women in the world" and rightly so.

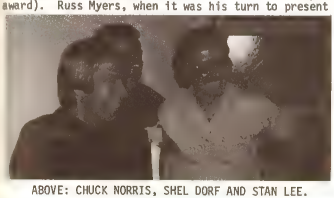
Larry Niven gave a lecture on black holes, the scientific anomoly over which there is much speculation.

Vincent Bode' presented Vaughn Bode's cartoon concert twice, ably assisted by Brian Narelle. This would have been presented by Vaughn Bode' had he not died two weeks before the convention (this presentation is discussed in in more depth in RBCC 121).

Gil Kane did a chalk talk along with Don Rico and Jack Kirby.

Alan Light and Murray Bishoff were on a panel discussion along with Bruce Hamilton. Many people persisted in asking them questions about the status of certain comics, whether they were going to be cancelled, etc. One person asked Murry about Marvel's DRACULA and he remarked that he'd thought it had been cancelled. In the audience, Marv Wolfman, who writes DRACULA, moaned in pain and fell off his chair into the aisle. Few people around caught the joke. DRACULA had not been cancelled, by the way.

I attended the convention with fellow Miamian and RBCC staffer Baxter Clifford. We both attended the banquet, which was quite an elaborate affair. Will Eisner gave his only talk of the con here (an occurance some fans complained about). Jerry Siegel, "Superman" co-creator, made his appearance here as well and received an award from the convention which was presented by Jack Kirby. There were also a couple films shown including a classic Fleischer Superman cartoon, and the Chuck Jones classic "One Froggy Evening". Then the con presented more awards, and more awards and more awards. They handed out so many they became virtually meaningless. I'd swear that nearly everyone in the room got an award for something (they were called the "Inkpot" award). Russ Myers, when it was his turn to present some, commented on this by saying he was sure everyone there had done something deserving and he would thus just throw them into the audience so they could affix their own names. Mark Evanier refused to come forward to accept his when his name was called because of this same reason. Although he didn't want it, he was coaxed into accepting it the next day. They also gave out awards for the wrong reasons. Alan Light received one because he showed that "you can publish a fanzine and make money doing it". I nearly dropped my chops when I heard that. Just a few short years ago G.B. Love was being taken to task for doing that very thing, and some of his harshest critics are present contributors to the Buyer's Guide. Alan deserved an award, but there are much better reasons than what they came up with.



ABOVE: CHUCK NORRIS, SHEL DORF AND STAN LEE.

ABOVE: THE KGB CHICKEN, WINNER OF THE SAN DIEGO CON COSTUME CONTEST, A CONTEST WHICH WAS HOSTED BY A FULLY COSTUMED THOR.

Another event was the Kung Fu exhibition put on by Chuck Norris. This was marvelously presented and was preceded with a talk by Chuck in which he discussed his friend Bruce Lee and how he actually died.

There were also many other events such as the fine costume parade and other entertainment including a magic show. There was always something happening, although you had to be nimble to keep track as they constantly changed their schedule and to the constant anoyance of the dealers, the changes, and regular events, were constantly announced in the dealers room, seemingly to clear it out as much and as often as possible.

But for the fan it was still a fine convention which I think any fan would enjoy attending.

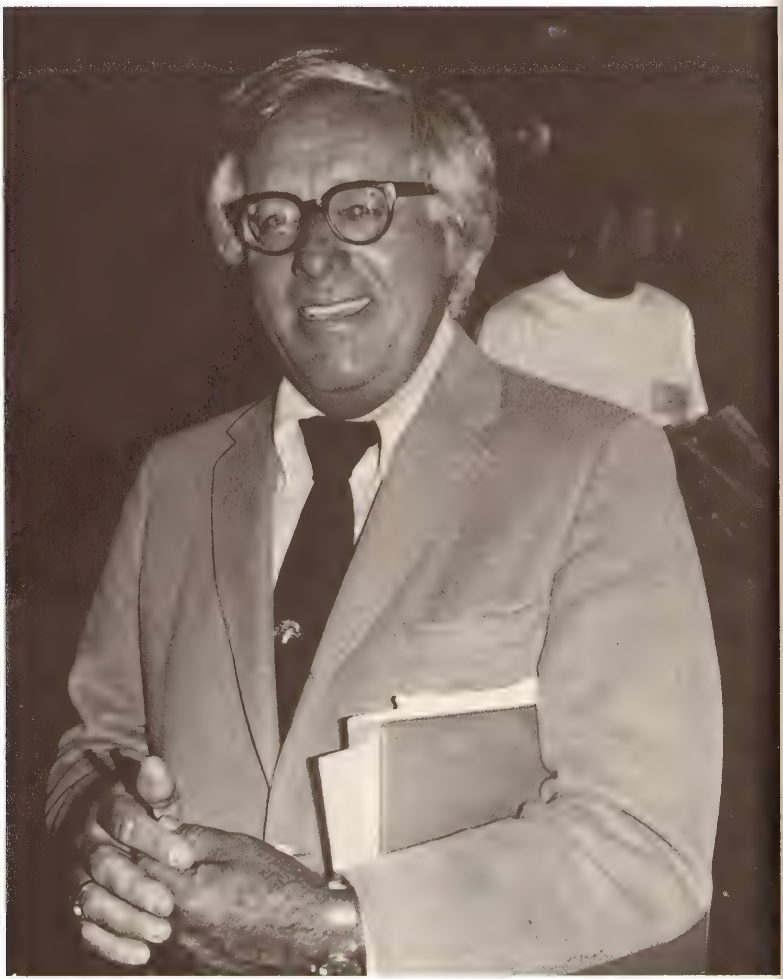
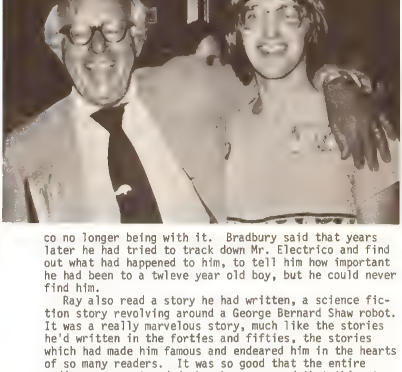


Photo copyright 1975 by Alan Light

RAY B. AND ME

BY JAMES VAN HISE



When I was sixteen years old I discovered the works of a writer who in some very important ways changed my outlook on life. Perhaps change isn't exactly the right word; maybe expand is more accurate. The words of Ray Bradbury in such stories as "The Lake", as well as the many fine stories in THE MARTIAN CHRONICLES, introduced me to concepts new to my then young mind, ideas such as appreciating the vastness of the simple things in life, and especially treasuring the wonders of one's youth and not totally abandoning them when one reached adulthood merely because one reached adulthood. The first Bradbury story I remember reading was "The Lake" as it was reprinted in the back of an issue of THE MAN FROM UNCLE magazine. I was totally overwhelmed by it, both emotionally and intellectually. The story itself moved me and the words it spoke made me think. I still reread this story periodically because of how beautifully it's written. I went on to discover other Bradbury tales, coming on some of his more obscure and less reprinted tales in illustrated form in E.C. Comics. I still remember the sheer joy of getting TOMORROW MIDNIGHT and THE AUTUMN PEOPLE from Ballantine Books in 1968 and reading these beautiful E.C. adaptations for the first time (especially "The Lake" by Orlando) and later collecting the actual comics. My love affair with the prose of Ray Bradbury grew over the years as I sought out other books by him and became joyous when I'd discover another story by him which would hit me as hard as the "Lake" did years before. I marvelled at the unique ideas and approaches used in such SF tales as "There Will Come Soft Rains", "Usher II", and "A Sound Of Thunder", and was moved by the concepts put forth in others such as "Hail And Farewell" and "Time In Thy Flight". To say that meeting him in person is something I'd long looked forward to would be a massive understatement.

Thus when I saw the ads for the 1975 San Diego Con I decided that since Ray Bradbury was advertised as a guest that I would not pass it up this time despite the expense and three thousand mile trip.

In the ads for the convention there were advertised two special dinners; the banquet on saturday night and a more informal brunch on sunday morning. I decided that if I was going all the way out there for the convention that I'd attend both. At the brunch one could request a specific celebrity's table to sit at. I did not even know if Bradbury would be at the brunch but I listed him as my first choice anyway. Imagine my surprise at the convention when I learned that although it was no longer possible to purchase brunch tickets for his table there, that my advance ticket order was one of those which filled his table up. Things were looking good.

On saturday afternoon Ray Bradbury gave his talk. He was mobbed, of course, when he appeared so I just bided my time, not wanting to add to the tumult, and waited until I could see him in a less crowded atmosphere. The talk Ray gave concerned someone who had been very important to him when he was twelve years old, a person whom he had never forgotten. The man's name was Mr. Electrico and he appeared in a travelling circus. Ray talked of the philosophy the man had imparted to him, words which he had never forgotten. He told of how important it had been to him that the man had even corresponded with the young Ray Bradbury for a time. He also told of the sorrow of the circus returning once and Mr. Electrico no longer being with it. Bradbury said that years later he had tried to track down Mr. Electrico and find out what had happened to him, to tell him how important he had been to a twleve year old boy, but he could never find him.

Ray also read a story he had written, a science fiction story revolving around a George Bernard Shaw robot. It was a really marvelous story, much like the stories he'd written in the forties and fifties, the stories which had made him famous and endeared him in the hearts of so many readers. It was so good that the entire audience was astounded when he announced that this story had been rejected by the publications he'd sent it to thus far.

After the talk was over he was again mobbed but I was later able to see him when he made a brief and surprise appearance in the dealer's room and I was then able to secure some autographs, including one on the splash page of "The Lake" in VAULT OF HORROR #31.

Although Ray Bradbury was a guest at the banquet, the big event for me was the brunch. I was there at last able to really meet him and talk with him for an extended period in an informal atmosphere. I sat right across from him which made asking questions quite easy, after I got over the initial "My God it's Him!" reaction. I asked him about the film version of SOMETHING WICKED THIS WAY COMES which I'd been hearing about for two years and he responded, essentially, that he didn't think it would come to pass. I asked him what on the surface might seem like a dumb question, why he'd never learned how to drive a car. I knew the answer would be interesting and I was right. He said that years before he'd witnessed an accident which had people flying through the air, head first into fire hydrants, etc, and it had just made him less than interested in driving cars. He said his story "The Crowd" was inspired by this incident.

People were coming up to him to get autographs and one person gave him a postcard which he wanted to send to a friend who thought that Ray was "God". He signed it "Best Wishes from 'God', Ray Bradbury" and remarked to the boy that he never should have given him the idea.

Before the bruch was over I gave him two issues of the RBCC I'd brought along and he was quite interested in them since he'd published fanzines himself as a boy. But soon the brunch ended, although I'll never forget it.

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

PETER PUPP
BY BOB KANE
WHO'S THE MOST FEARFUL WICKED PUBLIC ENEMY NUMBER ONE IN KING COLOR'S GOODY GOODY KINGDOM?
I HATE EVERYBODY, ESPECIALLY KING COLOR AND AT LAST I HAVE PERFECTED A WAY TO GET R.D.IV. HIM AND HIS GOODY GOODY KINGDOM!!
WITH MY SUPER-INVENTION I SHALL DESTROY THE DEAD CITY, THEN I'LL GO TO THE MOON AND DO SOME DIRTY WORK FOR THE MEN HERE! NOW I'LL...
...GO TO IT BACK TO WHAT HAPPENS THROUGH MY TELEVISION ATTACHMENT!
NEWS FLASH... MONSTER ROBOT ATTACKS KING COLOR & GOODY GOODY KINGDOM!
WHILE IN THE CASTLE...
THIS IS DREADFUL! WE'RE BEING ATTACKED!
IT'S KING COLOR AND WE'RE BEING ATTACKED TOO!!
I SURE PICKED OUT A QUIET SPOT TO VACATION IN!

From the famous S.M. "Jerry" Iger collection comes this splash page:

"Peter Pupp" was one of Bob Kane's earliest works. It preempts his batman-DC days. Many collectors are unaware that Kane did cartoony stories before he got into the Caped Crusader work. You can see this style in World's Fair Comics for the early NPP company.

"Peter Pupp" appeared in Bobby Comics, a one shotter put together by and for Jerry Iger's Phoenix Features company. This comic was a compilation of material that my good friend Jerry had amassed over the years, beginning with the days in which he and Will Eisner had a first line shop in which a very young Bronx, N.Y. boy learned the fundimentals of the trade.

A point of interest can be found on the inside front cover. It is an ad for Seven Seas Comics, which contained the works of Bob Powell, Alex Blum and Matt Baker.

Although the Peter Pupp episode is from 1938 (the year before Kane did Batman), Bobby Comics was not published until 1946. The star of the book, Bobby, would soon become a somewhat, successful syndicated newspaper strip, and will soon be used by Jerry Iger in his newfound commercial venture of doing promotional comic booklets for industrial accounts.

To my knowledge, except for the commercial comic books, and other than the full page reproduction in Jerry Bails' by-now-classic Vol. II of the "Who's Who Of American Comic Books", this is the only fan appearance Bob Kane's Peter Pupp to date.

Once again Jerry,.....thanks!!!!

SPACE 1999 - AN ANALYSIS, AN OPINION

In commenting on Space 1999 in this column, I promise not to let my allegiance to the NCC 1701, its captain, first officer, chief surgeon, chief engineer, helmsman, navigator, head nurse, communications officer and crew stand in the way of being objective. My reports will include comparisons, possitive and negative points and admittedly is being written before the third episode.

Double page ads in Variety stressed the special effects and per chapter cost of this British made series. We've seen enough to know that indeed, the technological scenery outdoes the cast of actors, and therein lies the weakness. More closely patterned after Kubrick's Space Odyssey than Star Trek, the overwhelming locations contain specifics which must be applauded for their authenticity. The true appearance of Earth with its cloud covered globe of blue swirls, massive sets leading from one to another in setting the moon base into a perspective, and unusual angle shots of space ship fleets traveling over the lunar surface. These are prima facie examples which even Ray Harryhausen would give a grade A+ report card for.

Are these human beings or androids that move the action? Barbara Bain has yet to forgoe her Cinnemon Carter roll from Mission Impossible. She still generates (is that the right word?) a cold, aloof appearance which takes away from her role. Husband Martin Landau seems to be struggling with his lines, hoping that somewhere along the scene he will have an opportunity to recite Shakespearse and show his thespian stuff. Surpressed by what is so far a minor role, is that excellent actor, Barry Morse, who startled "Fugitive" watchers when they learned he was British and in truth had a very English accent. He may yet emerge in future episodes as the fatherly influence needed to stabilize an oft panic stricken crew by the mere exertion of his benign presence.

Big deal say I that the costumes were created by a famoud Parisian courturiere, Rudy Gernrich. His efforts are not that spectacular. I do like some of the gadgetry which make sense. The hand size combination impulsor which opens doors and is attuned to the owner and no one else, along with the mini-TV screen in its handle. The separate passenger module in each space vehicle which detaches if need be. The plethora of bliking lights, control panels, digital instruments which logically should be everywhere on a man made space station. But then again, the technicians and consultants did the script writers a disservice in many areas by either feeding them erroneous information or allowing them to include certain errors which were quick to be picked by by critics like Dr. Isaac Asimov. In a review for the New York Times, this learned gentlemen proceeded to note the following: "There is no such thing as the "dark side of the moon" which is mentioned several times in the first show. A dark side of any world is the side that faces permenantly away from the Sun. One side of the moon does indeed face permenantly away from the Earth, but not the Sun. The moon turns with respect to the sun

and every part of the satellite gets both day and night in two week alternations."

On the basis for which the moon became a runaway planetoid: "On the show, nuclear wastes apparently stored on the moon somehow heat up and explode. The reasons for this are not made luminously clear. Although nuclear wastes can heat up and melt, they can't possibly be involved in a nuclear explosion, but having exploded nevertheless, the waste canisters act as rockets, blowing off exhausts in one direction and driving the moon in another. The problem here is that the mass of the moon is being underestimated. If all the nuclear waste the Earth were to produce in the next 2½ years were placed on the moon in one spot, and if it were all to explode (assuming it could explode), it would not budge the moon much or alter its orbit very noticeably, let alone accelerate it to such a degree that the people of the lunar base would be pinned immovably."

On the chronology: "There is no reasonable possibility that we will have a lunar base so large, so advanced and so self contained in a mere 24 years from now. It would have been more plausible to call the show "Space 2049" and allow another half century."

On the runaway path of the moon: "If the big nuclear explosion took place on the dark side of the moon, the rocket action would serve to drive the moon toward the Earth. The original orbit motion would keep it from hitting our planet, but it would skim by at an abnormally close distance and would create disasterous tidal effects."

On the planet "Meta": "It is supposed to be close enough to the moon to be seen clearly through telescopes as a large sphere. It has an atmosphere. It is sending out signals. It seems to bear intelligent life. The men of the lunar base are preparing to send out a probe to the planet. But where did Meta come from. Is it the planet of another sun? If it is as near to the Earth and moon as it seems to be, then the Earth and moon are being baked to death! If Meta is not circling a sun but just invaded our solar system, then it must have been frozen solid from its journey, and hence is unlikely to bear our kind of life. On the other hand, if it has been a member of our solar system all along, then we should be able to see it in 1975."

But why go on. Dr. Asimov has made his points, much to the chagrin of those who believe he should have had the decency to accept dramatic license for the sake of entertainment. But although I do agree with this logic (?) in a way, I must mention that the producers placed their own onus on authenticity and accuracy by doing such a splendid job with the special effects and much of the dialogue. Whether we will see more science fiction enter the plots in succeeding episodes to erase that purist impression remains to be seen. The tenacled monster that extracted the body fluids and protoplasm of the ill fated crew investigating the graveyard of ships while the mission was on its way to Meta, is an example of Star Trekish material which can put the series into another catagory of leniency.

* *

It was a perfect fall day as I left the New England Thruway at Exit 3 that fine Sunday in October. A series of left turns led me past the Boys Club on Shore Road, not far from the railroad station and Greenwich Avenue, the main shopping street of the southern Conn. town of the same name. The house is an imposing one. Architecture reminiscent of the Victorian Age with its two chimneys and sloping lawn. The city burgers have limited the sign along Field Point Road to a microscopic size, so thank heaven for the Homestead Restaurant which lies across the dirt road from The Museum of Cartoon Art. The fruit bearing apple tree at the far corner of the parking area is just one sign of nature's blessing to this area, and many others like it. It does not belie the peace of mind existence so important to the creation of a newspaper comic strip, as any member of the N.C.S. will readily tell you.

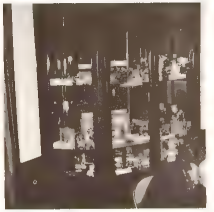
The Museum of Comic Art. By definition the end result of a committee appointed by the National Cartoonists Society many years ago to "investigate the possibility of establishing an institution devoted exclusively to collecting, preserving and exhibiting cartoon art". By reality of intentions, the museum will one day, if not already, house the world's largest collection of comic art extant, plus the research facilities for scholars, industrial and advertising concerns, and comic lovers to enjoy and delve into. After investigating such places as the nation's capital, New York and others, Greenwich was selected because the perfect piece of property became available within an area described as a "cartoonist ghetto". Within the perimeter lives Mort (Beetle Bailey) Walker, Ernie (Nancy & Sluggo) Bushmiller (Steamford), John Cullen Murphy (Prince Valiant) Cos Cob, Dik (Hagar the Horrible) Browne (Westport) to name a few.

The museum is manned by a regular staff, with Jack Tippit as the director, Charles Green and Mort Walker's son Brian as assistant curators and a board of directors whose members are present or past officers of such organizations as the Association of American Editorial Cartoonists, Magazine Cartoonists Guild, Newspaper Comics Council, Academy of Comic Book Arts, and the National Cartoonists Society. Talk about "big brother"! So much for the personnel. Now let's take a walk through the museum's first floor (the other two are not yet opened to the public, but I was privy to those chambers thanks to a personally conducted tour by museum president Mort Walker and the contents of those rooms will be mentioned later on) via word and picture:

One would expect to find lawn statues of Mickey Mouse and Popeye, orange and purple porch columns and midway music to surround the museum, but such is not the case. The purpose of the establishment is a serious one. The atmosphere within is somber, as one would expect a library or art gallery to be. A visitor, while here to enjoy the nostalgia of his youth, is also given to understand that a genuine form of American culture is being fostered. A voluntary donation is suggested ($1.00 for adults, 50¢ for children) via a plexiglass drop at the entrance. Since the museum is self supporting, the maintenance and staff salaries are taken care of in this manner. Also equipment and supplies for the intended research library and facilities, plus renovations to the upper floors will come from these donations. A point of interest is that all the comic art contained within has been donated, not purchased by the museum, and it is estimated that perhaps 25,000 pieces of art from all over the world are waiting to be sorted and catalogued by volunteer groups such as the Greenwich Junior League. To the left of the entrance is a small office, which Mort Walker and I used for a taped interview. The fruits of that session will be appearing in forthcoming issues of RBCC and contain some unusual facts about the creator and his military prodigy who sleeps and showers with a hat on. At the same location is a modified book store wherein publications not available elsewhere are on sale. Much of the material used for the Walt Kelly article in the last issue came from such a booklet. Editor Jim Van

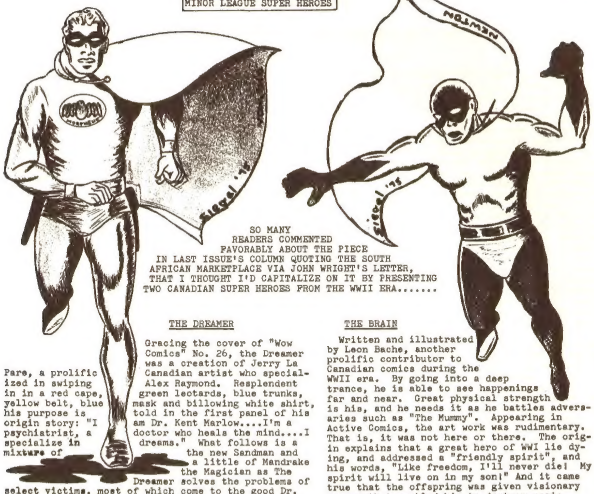
Rise and your columnist take great pleasure in devoting some of this space to plug the museum's literary offerings because the sales of this material also go toward establishing a focal point of illustrative culture. Most of the rooms on the prime level contain a maze-like arrangement of gallery boards onto which are posted original art from newspapers, comic books, magazines, etc. The chronology covers the end of the 19th century to the present and most of the subject matter you haven't seen at conventions or in national magazines. A monsterous paper mache' of the "typical" cartoonist at work occupys a corner section by a window looking out onto the vast lawn. In a room off the main area is a small theater which shows cartoons such as Popeye, Mickey Mouse, etc. Perfect for the children of all ages, but actually a place for youngsters to stay busy while their older brothers and parents wander through the world of panelology. In that same room is a large showcase in which are presented toys and such of the newspaper greats. The highlight of the display is a changing guest exhibit. Outstanding individuals are honored, and past luminaries have been Hal Foster and Walt Kelly to name two. The November-December 1975 guest of distinction is Jack Kirby, stressing that comic art is not confined to, nor are greats limited to the realm of newspapers. You'll find your questions readily answered, perchance by Mort Walker or another cartoonist. They try to discipline themselves to spend some tours of duty at the museum in an unscheduled fashion. But the staff can help by either calling on their memory banks or availing themselves of the vast amount of research material which Charlie Green told me was "scattered all over the place upstairs in haphazard fashion, but I know exactly what's there and where to find it." And what is upstairs besides a room containing a professional size photostat camera and reproducer is the most modern photocopying equipment which gets much of a workout duplicating newspaper articles, booklets, etc. containing even a paragraph about comic art which will someday be part of a reference library. To this end the museum welcomes, and asks that private collectors lend them special possessions for a short while to add to the collection. It was my pleasure to do just that. If you have material which is out of the ordinary, a post card to Mr. Jack Tippit, The Museum of Cartoon Art, 381 Field Point Road, Greenwich, Conn. 06830 will get you a thankful response if what you have to lend is of interest. Perhaps even more.

Before my taped interview with Mort Walker started, he opened up a parcel which came from Europe and contained contributions from the top cartoonists of that continent. I saw one sheet that had the colors tinted onto the back side so that it had to be held up to the light to see the full inking. Laid on a flat surface, only the black inks showed up. Another piece had watercolors applied with such fineness that at first Charles Green and I weren't sure that it was an original. Only the high lustre reflection of the india ink revealed this to be a true presentation. Next issue will be the Mort Walker interview. The rest of this issue on the subject follows in pictorial form:



NEXT ISSUE: Part II of the Space 1999 analysis. More on the Museum of Cartoon Art via pictures and reprints. An exclusive interview with Mort Walker. The Superman birthday party.....and more!

MINOR LEAGUE SUPER HEROES



SO MANY
READERS COMMENTED
FAVORABLY ABOUT THE PIECE
IN LAST ISSUE'S COLUMN QUOTING THE SOUTH
AFRICAN MARKETPLACE VIA JOHN WRIGHT'S LETTER,
THAT I THOUGHT I'D CAPITALIZE ON IT BY PRESENTING
TWO CANADIAN SUPER HEROES FROM THE WWII ERA.....

THE DREAMER

Gracing the cover of "Wow Comics" No. 26, the Dreamer was a creation of Jerry La Cava, Canadian artist who special-ized in swiping Alex Raymond. Resplendent in a red cape, green leotards, blue trunks, yellow belt, blue mask and billowing white shirt, his purpose is told in the first panel of his origin story: "I am Dr. Kent Marlow....I'm a psychiatrist, a doctor who heals the mind....I specialize in dreams." What follows is a mixture of the new Sandman and a little of Mandrake the Magician as The Dreamer solves the problems of select victims, most of which come to the good Dr. as patients with a problem. Known as the "Master of Morpheus" or "Satan of Sleep", he could easily have shared The Brain's origin.

THE BRAIN

Written and illustrated by Leon Bache, another prolific contributor to Canadian comics during the WWII era. By going into a deep trance, he is able to see happenings far and near. Great physical strength is his, and he needs it as he battles adversaries such as "The Mummy". Appearing in Active Comics, the art work was rudimentary. That is, it was not here or there. The origin explains that a great hero of WWI lie dying, and addressed a "friendly spirit", and his words, "Like freedom, I'll never die! My spirit will live on in my son!" And it came true that the offspring was given visionary powers that enabled him to destroy nazis operating in Canada in 1939. Absence of a cover appearance prevents me from describing The Brain's costume.

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BOOK REPORT

"MOVIE MAGIC" BY JOHN BROSNAN, ST. MARTINS, PRESS, 1974

Although this tome covers movies of all genres, this report shall be confined to science fiction in keeping with the last part of this magazine's title. The author more or less sums up the catagory in the beginning of chapter 8 when he writes; "In 1950 there began a boom in science fiction films, a medium that offers the special effects technician one of the best showcases for his talents." And thus the nature of the book is explained. It is about the men who created special effects, and the results of there genius. He goes on: "Science fiction films, like fantasies, and it is debatable whether or not there is a difference between the two, were rarely made in Hollywood during the 30s and 40s, apart from the horror/mad scientist film that Universal used to produce. But the latter half of the 40s had brought about many changes in the public thinking. The use of such weapons as the V2 rocket and the atom bomb in the latter stages of the second World War had made acceptable to the average man concepts that had previously been confined to the minds of science fiction writers. Also, by 1950, the Cold War was at its coldest and the world was having to live with the ever-present thought of atomic destruction. The deep, widespread feelings of insecurity that this produced manifested themselves in many ways, such as the flying saucer craze and the demand for more science fiction films. Most of the science fiction films of the 1950s involved some sort of threat, either from outer space or as a result of an atomic explosion. But often the alien from "out there" would visit the Earth not as an enemy, but on a mission of good will which usually involved a warning about the use of atomic weapons. Strangely enough, the picture that actually started the boom belonged to neither category. Instead it was an unsensational, scientifically accurate (for the period), almost documentary-like description of a trip to the moon. It was called Destination Moon, and the man behind it was George Pal." Not being a panelologist, the author would not realize that the film also was the subject matter for the cover and feature story of the first issue of DC's Strange Adventures.

Destination Moon was based on Robert Heinlein's book, "Rocketship Galileo", and Heinlein was to be an adviser on the film. But unlike H.G. Wells who proved a negative influence during the production of "The Shape Of Things To Come", Heinlein contributed greatly. The most imposing model for special effects works was a 150 foot, full scale rocket, taken in pieces to the Mohave Desert and assembled by means of a gantry crane. Certain guesses proved to be inaccurate when the first actual moon landings were made, such as the painted scorched earth cracks which represented the flat surface of the satellite. Because an artificial gravity could not be simulated, the astronauts had to be wired up for their "free fall" acrobatics, thereby eliminating the possibility of using real space suits with internal air conditioning. The suits were blown out by means of sponge rubber, and the actors suffered for as much as two hours at a time suspended in the air by those wires and in costumes that created temperatures well into the 120 degree area. Talk about suffering for the arts!

Having "broken the ice" with Destination Moon, Pal went on to When Worlds Collide in 1951 and War Of The Worlds in 1953. The latter was budgeted at $1.4 million for special effects and only $600,000. for the live action. The effects took six months to film, the acting 40 days. The Martian war machines were originally designed with the tripod-like legs as Wells' classic novel described them, but each unit required 15 wires which could not be hidden by the camera; and a different concept had to be developed. Minumizing this, the snakelike appendages had a small red bulb and miniaturized fan placed within it, and light was electronically controlled to flicker on and off as the periscope rotated. Burning welding wire and blow torches to give off sparks created the illusion of heat rays emanating from the ray guns. The optical dept. also hand painted between 3000 and 4000 frames of downtown Los Angeles to show the methodical street by street destruction of the city by the alien ships at the end of the picture.

During the next few years, great special effects could be seen in such as "The Day The Earth Stood Still" and "Forbidden Planet", which were amply reviewed in recent issues of RBCC thanks to the meticulous research of our editor. The book reveals the little known fact that when Godzilla was made in Japan, its asiatic title was Gojira and that for American consumption, separate footage was added with Raymond Burr starring in the version. In Fantastic Voyage, the scene in which the probe submarine Proteus was miniaturized into a test tube was done by taking shots of the 42 ft. long, 23 ft. wide, 8000 pound full scale model from various distances and then clapping the shots together. Most of the interior human tissue and organs were made of transparent and translusecent plastic and the full play of various colored lights on them gave the effects of fluidity. Very little of the special internal organs were painted. One of the most unusual special effects in the film Silent Running were the three drone robots. Since they were mounted on flat bases and quite low to the ground, legless midgets were used. The robot shells were placed around them. This accounted for the agility and symmetrical movements of each both separately and in tandem with the others in many of the scenes.

In 2001: A Space Odyssey, the special effects ran the picture timing over a year and the budget an additional $6,000,000. Experts agree that to date, this Stanley Kubrick production is the best science fiction film ever made, the most accurate and contains the best special effects ever used in a film. Since this book covers only up to the year 1973, and the fact that at this writing the entire 26 chapters have not been seen on American T.V., one cannot pit Space 1999 against 2001 in any of these categories. There were some scenes that have often created questions, such as the waitress that seemingly walked in a 360 degree circle as she was serving people in the space shuttle. This was achieved by putting the actress on a treadmill, and as she "walked", an outer drum rotating in tandem with a revolving camera created the final illusion. In truth, the girl never left her fest. Unlike Destination Moon, which used automobile headlights mounted on a black backdrop, stars in 2001 were simulated by taking pictures of the sky and blowing them up onto a glass backdrop. Since stars do not "twinkle" in space, this was sufficient to be both authentic and astronomically accurate. Special effects have come a long way since the days of painted canvas backdrops and rear projections. The book covers them all, from King Kong to Harryhausen's work including the Sinbad series. Well worth reading because it takes the guesswork out of how its done, what's real and what isn't when you watch your next science fiction, fantasy, horror or Doris Day movie.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

FOR SALE: FAMOUS FANTASTIC MYSTERIES, December 1951 - Very good condition - $3.00 (contains reprint of "Pickman's Model" by H.P. Lovecraft with very fine illustration by Hannes Bok). TWO-FISTED TALES #38 (Good condition) - $5.00
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Any and all old issues of TV Guide magazine, or TV listings-logs , and any information on early network TV programs, etc. Everyone write to: Steven Charles Peel of 1345 Grable Court, New Albany, Indiana 47150. Final outcome of my research will be a massive reference to TV programs.

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